

MUSIC - UNIVERSITY OF TORONTO



3 1761 05183 424 0

Dukas, Paul  
La Peri

M

1520

D85P3

1911


c.1

MUSI









Digitized by the Internet Archive  
in 2021 with funding from  
University of Toronto







PAUL DUKAS

# LA PÉRI

*POÈME DANSÉ EN UN TABLEAU*

EDITIONS DURAND & C<sup>ie</sup>





PURCHASED FOR THE  
UNIVERSITY OF TORONTO LIBRARY  
FROM THE  
HUMANITIES RESEARCH COUNCIL  
SPECIAL GRANT  
FOR  
The Age of Debussy and Mahler:  
Romanticism to Modernism



PAUL DUKAS

# LA PÉRI

*POÈME DANSÉ EN UN TABLEAU*

EDITIONS DURAND & C<sup>ie</sup>, Paris  
4, Place de la Madeleine, 4

*United Music Publishers Ltd. Londres.*

*Théodore Presser Company, Bryn Mawr (U.S.A.)*

Déposé selon les traités internationaux. Propriété pour tous pays.

Tous droits d'exécution, traduction, reproduction, et arrangements réservés  
MADE IN FRANCE      IMPRIME EN FRANCE



# ÉDITIONS DURAND & C<sup>ie</sup>

4. Place de la Madeleine - PARIS (8°)

## GENERAL CONDITIONS OF SALE AND HIRE OF ORCHESTRAL MATERIALS.

I. - Buying or possessing orchestral materials published by Messrs Durand et C<sup>ie</sup> does not give any right to let them to anybody else. Therefore these materials cannot be let forth without a written authorisation from Messrs Durand et C<sup>ie</sup>, who formally reserve their right to give such an authorisation.

II. - Orchestral materials are hired out for use only by persons or organisations to whom the necessary authorisation has been granted.

III. - The hirer accepts responsibility for all copies loaned and may neither lend, nor let, nor dispose of the same to any third party without written authorisation from the publisher.

Copies must be treated with all reasonable care and be returned in good condition to the publisher immediately after the performance or performances agreed upon. Any damage to copies must be made good by the hirer.

All copies must be returned at the hirer's expense, carefully packed, by the safest and quickest route and, if sent overseas, fully insured.

IV. - Mechanical reproduction, broadcast performance by wireless, or any means by which the work may be heard other than by those present at the actual place of performance, or any public performance of the work except in its original form, are forbidden without first obtaining the written consent of the publisher.

## CONDITIONS GÉNÉRALES DE VENTE ET DE LOCATION DES MATÉRIELS D'ORCHESTRE.

I. - L'achat ou la possession des matériels d'orchestre édités par MM. Durand et C<sup>ie</sup> ne confèrent à personne le droit de louer ces matériels. En conséquence, aucune location des dits matériels ne peut être faite sans le consentement écrit de MM. Durand et C<sup>ie</sup>, qui se réservent formellement le droit d'autoriser ces locations.

II. - La location des matériels est strictement personnelle aux Sociétés ou aux personnes à qui elle a été consentie.

III. - Le locataire est responsable du matériel loué. Il ne doit ni le prêter, ni le céder, ni le louer à qui que ce soit sans l'autorisation écrite de l'Éditeur-propriétaire.

Il doit le conserver avec soin et le rendre en bon état à l'Éditeur aussitôt après les exécutions convenues. Toute partie détériorée devra être remboursée.

Le retour du matériel est fait à ses frais, sous emballage soigné, par les voies les plus rapides et les plus sûres (et en paquet assuré, s'il passe les mers).

IV. - L'enregistrement phonographique de l'œuvre, sa diffusion radiophonique et, d'une manière générale, toute exécution susceptible d'atteindre un public plus large que les auditeurs groupés dans le lieu où l'œuvre est exécutée, ainsi que toute exécution publique de l'œuvre sous une autre forme que sa forme originale sont formellement interdits sans le consentement exprès et donné par écrit de l'Éditeur-propriétaire.

## ALLGEMEINE KAUF- UND MIET- BESTIMMUNGEN VON ORCHESTER- MATERIAL.

I. - Das Kaufen oder die Besetzung eines bei Herren Durand et C<sup>ie</sup> verlegten Orchester-Materials kann niemand das Recht geben, dasselbe weiter zu vermieten. Es darf, folglich, keine weitere Vermietung dieses Materials ohne schriftliche Erlaubnis des Verlegers geschehen.

Herren Durand et C<sup>ie</sup> behalten sich ausdrücklich das Recht vor, solche Erlaubnis zu geben.

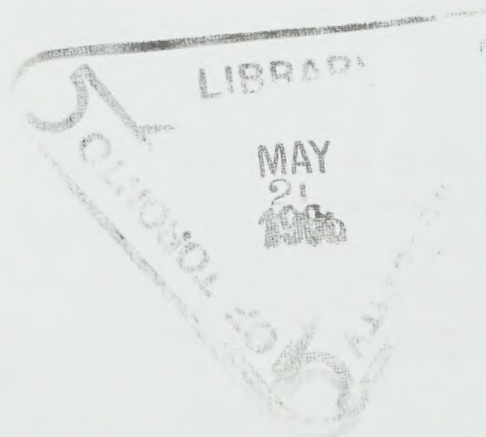
II. - Die Miete des Materials ist streng persönlich für die Vereine oder Personen an welche solches abgegeben wurde.

III. - Der Mieter ist für das gemietete Material verantwortlich. Er darf es nicht weiter verleihen, noch vermieten, noch an Andere ohne schriftliche Erlaubnis des Verlegers abgeben.

Er muss mit dem Material sorgfältig umgehen und es sofort nach den vereinbarten Aufführungen in gutem Zustande an den Verleger zurückgeben. Jeder verursachte Schaden muss vergütet werden.

Die Rücksendung des Materials, sorgfältig verpackt, geschieht auf seine Kosten und muss auf dem schnellsten und zugleich sicherstem Wege erfolgen. (In versicherten Postpaketen, wenn überseeisch).

IV. - Phonographische Aufnahmen des Werkes, Übertragung durch Radio und, ganz allgemein, jede Aufführung, die ein weiteres Publikum als die Zuhörer erreicht, die sich an Ort und Stelle der Aufführung versammelt haben, sowie jede öffentliche Aufführung unter einer anderen Form als die Originalform, sind strengstens untersagt, wenn nicht ausdrückliche, schriftliche Erlaubnis des Verlegers vorliegt.





à M<sup>lle</sup> N. TROUHANOWA

# La Péri

Poème dansé en un Tableau

## PERSONNAGES

LA PÉRI

—

ISKENDER



Pour traiter des représentations, de la location de la partition et des parties d'orchestre. de la mise en scène, etc., s'adresser à **MM. DURAND & Cie**, Editeur-Propriétaires pour tous pays, 4, Place de la Madeleine, Paris.



OUVRAGE PROTEGE \_ Photocopie (*même partielle*) INTERDITE  
LOI du 11 Mars 1957  
Constituerait contrefaçon [CODE PENAL Art.425]



# LA PÉRI

Poème dansé

---

Il advint qu'à la fin des jours de sa jeunesse, les Mages ayant observé que son astre pâlisait, ISKENDER parcourut l'Iran, cherchant la Fleur d'Immortalité.

Le soleil séjourna trois fois dans ses douze demeures sans qu'il la trouvât, jusqu'à ce qu'il parvint enfin aux extrémités de la Terre, au point où elle ne fait plus qu'un avec la mer et les nuages.

Et là, sur les degrés qui conduisent aux parvis d'Ormuzd, une PÉRI était étendue, dormant dans sa robe de pierreries. Une étoile scintillait au-dessus de sa tête, son luth reposait sur son sein et dans sa main la Fleur brillait.

Et c'était un lotus pareil à l'émeraude, ondoyant comme la mer au soleil du matin.

ISKENDER se pencha sans bruit vers la Dormeuse et, sans l'éveiller, lui ravit la Fleur.

Qui devint soudain, entre ses doigts, comme le ciel de midi sur les forêts du Ghilan.

Mais la PÉRI, ouvrant les yeux, frappa les paumes de ses mains l'une contre l'autre et poussa un grand cri.

Car elle ne pouvait, à présent, remonter vers la lumière d'Ormuzd.

Cependant ISKENDER, la considérant, admira son visage qui surpassait en délices celui même de Gurdaferrid.

Et il la convoita dans son cœur.

De sorte que la PÉRI connut la pensée du Roi ;

Car dans la droite d'ISKENDER, le lotus s'empourpra et devint comme la face du désir.

Ainsi, la servante des Purs sut que cette fleur de Vie ne lui était pas destinée.

Et pour la ressaisir s'élança, légère comme l'abeille.

Pendant que le Seigneur Invincible éloignait d'elle le Lotus, partagé entre sa soif d'immortalité et la délectation de ses yeux.

Mais la PÉRI dansa la danse des Péris.

S'approchant toujours davantage, jusqu'à ce que son visage touchât le visage d'ISKENDER.

Et qu'à la fin il lui rendit la fleur sans regret.

Alors le lotus sembla de neige et d'or comme la cime de l'Elbourz au soleil du soir.

Puis la forme de la PÉRI parut se fondre dans la lumière émanée du calice et bientôt plus rien n'en fut visible, si ce n'est une main, élevant la fleur de flamme, qui s'effaçait dans la région supérieure.

ISKENDER la vit disparaître.

Et comprenant que, par là, lui était signifiée sa fin prochaine,

Il sentit l'ombre l'entourer.





# LA PÉRI



## NOMENCLATURE DES INSTRUMENTS :

---

- 2 Grandes Flûtes.
- 1 Grande Flûte et Petite Flûte.
- 2 Hautbois.
- 1 Cor Anglais.
- 2 Clarinettes en La.
- 1 Clarinette basse en Si  $\flat$ .
- 3 Bassons.
- 4 Cors en Fa.
- 3 Trompettes en Ut.
- 3 Trombones.
- 1 Tuba.
- 3 Timbales.
- Grosse Caisse.
- Cymbales.
- Triangle.
- Tambour basque.
- Caisse claire.
- Xylophone.
- Célesta.
- 2 Harpes.
- Quintette à Cordes.



La copie des parties d'orchestre de cette œuvre est interdite et sera poursuivie comme contrefaçon

S'adresser aux Éditeurs-Propriétaires.

---

### AVIS

*La possession de cette partition d'orchestre ne donne aucun droit de représentation  
Conformément à la loi, ce droit reste réservé à l'auteur ou à ses représentants.*

---



# La Péri



PAUL DUKAS

Lent  $\text{♩} = 72$

2 GRANDES FLûTES

1 PETITE FLûTE

2 HAUtBOIS

1 COR ANGLAIS

2 CLARINETTES  
en La

1 CLARINETTE BASSE  
en Si $\flat$

1<sup>er</sup> & 2<sup>e</sup> BASSONS

3<sup>e</sup> BASSON

1<sup>er</sup> & 2<sup>e</sup> CORs  
en Fa

3<sup>e</sup> & 4<sup>e</sup> CORs  
en Fa

3 TROMPETTES  
en Ut

3 TRONBONES

TUBA

3 TIMBALES

GROSSE-CAISSE & CYMB.

TRIANGLE, TAMB. de B.  
& CAISSE CLAIRE

XYLOPHONE

CÉLESTA

2 HARPES

1<sup>rs</sup> VIOLONS  
DIV. en 4  
Sourdines.

2<sup>ds</sup> VIOLONS  
DIV. en 4  
Sourdines.

ALTOS  
DIV.  
Sourdines.

VIOLONCELLES

CONTREBASSES

*pp* *perdendosi* *pp* *perdendosi*

*pp* *pp* *pizz.* *pp* *pizz.* *pp*

Tous droits d'exécution réservés.  
Copyright by Durand & Cie 1911.

D. & F. 8.345

Paris, 4, Place de la Madeleine.



1<sup>o</sup> Solo

Gdes Fl. *mf*

Cor A. *p*

Cl. *pp* > *pp* >

Timb. *pp* *pp*

2<sup>e</sup> Harpe *ppp*

arco *pp*

arco *pp*

*ppp*

*ppp*

The musical score is written for a full orchestra. The top staves are for Gdes Fl., Cor A., Cl., and Timb. The middle staves are for the 2<sup>e</sup> Harpe. The bottom staves are for the strings. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into two measures. The first measure contains a 1<sup>o</sup> Solo for the Gdes Fl. and Cor A. The Gdes Fl. part is marked *mf* and the Cor A. part is marked *p*. The Cl. part has a *pp* > marking. The Timb. part has a *pp* marking. The 2<sup>e</sup> Harpe part has a *ppp* marking. The bottom staves show the string parts with *arco* markings and *pp* or *ppp* dynamics. The second measure continues the first measure's patterns.



[illegible]



1<sup>o</sup> Solo

Gdes Fl. *p*

pte Fl. *p*

Cor A. *p*

Bons *p*

Tromp. *ppp*

Timb. *pp*

2<sup>e</sup> Harpe

UNIS.

*pp*

*pp*

*ppp*

*ppp*



[illegible]



6

Gdes Fl. *p*

Htb *p*

CorA. *p*

Cl.

Bons

Tromp. *p*

Timb.

1re Harpe *p*

UNIS. *tr*

The musical score is written for a full orchestra. The instruments are arranged in staves from top to bottom: Gdes Fl., Htb, CorA., Cl., Bons, Tromp., Timb., 1re Harpe, and UNIS. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the Gdes Fl., Htb, and CorA. playing a melody with a dynamic marking of *p*. The Cl. plays a melodic line with a dynamic marking of *p*. The Bons play a melody with a dynamic marking of *p*. The Tromp. play a melody with a dynamic marking of *p*. The Timb. play a melody with a dynamic marking of *p*. The 1re Harpe plays a melody with a dynamic marking of *p*. The UNIS. play a melody with a dynamic marking of *tr*. The score is written in a standard musical notation style with a key signature of three sharps and a time signature of 3/4.



**En animant** ♩=84

Cor A. *mf*

Cl. *mf*

Cl. B. *mf*

Hors *mf*

1<sup>o</sup> & 3<sup>o</sup>  
Cory *mf* *espress.*

2<sup>o</sup> & 4<sup>o</sup>  
*mf*

**En animant** ♩=84

*pizz.*  
*mf*

*arco*  
*mf*

*arco*  
*mf*

*arco*  
*mf*

Tous UNIS.  
*mf* *espress.*

UNIS. (1<sup>o</sup> *arco*)  
*mf*



Gdes Fl. *mf* *à 2*  
 H<sup>u</sup>b *mf*  
 Cor A. *mf*  
 Cl. *mf*  
 Cl. B. *mf*  
 Bons *mf* *à 2*  
 13. Cors *mf* *à 2*  
 2.4. *mf*  
 Timb. *p* *tr* *poco* *cresc.*  
 1<sup>re</sup> Harpe *poco f*  
 2<sup>e</sup> Harpe *poco f*  
 arco *mf*

Musical score for page 5, featuring various instruments including Flute, Horn, Clarinet, Bassoon, Oboe, Cor Anglais, Trumpet, Trombone, Percussion, and Harp. The score includes dynamic markings like *mf*, *p*, *poco*, and *cresc.*, and articulation like *tr* and *arco*.



2

Gdes Fl.

Htb

Cor A.

Cl.

Cl. B.

1re Harpe

2e Harpe

2

DIV.



**Cédez**

Gdes Fl.

H<sup>tb</sup>

Cor A.

Cl.

Cl. B.

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

**Cédez**

The musical score is written for a symphony orchestra. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 2/4. The score is divided into two systems. The first system includes staves for Gd Fl., H<sup>tb</sup>, Cor A., Cl., Cl. B., 1<sup>re</sup> Harpe, and 2<sup>e</sup> Harpe. The second system includes staves for a string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The woodwind section (Gd Fl., H<sup>tb</sup>, Cor A., Cl., Cl. B.) and the harps play a melodic line with many accidentals. The string section provides a harmonic foundation. The word "Cédez" is written above the woodwind staves in both systems. The score is marked with a repeat sign and a "Cédez" marking at the beginning of the second system.



$\text{♩} = 72$

G<sup>des</sup> Fl.

H<sup>ub</sup>

Cor A.

Cl.

Cl. B.

B<sup>ons</sup>

Cors

Célesta

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

$\text{♩} = 72$

pizz.

UNIS. pizz.

1<sup>re</sup> pizz.

Detailed description of the musical score: This page contains the musical notation for instruments 11 through 20. The instruments are: G<sup>des</sup> Fl. (G<sup>des</sup> Flute), H<sup>ub</sup> (Horn), Cor A. (Cor Anglais), Cl. (Clarinet), Cl. B. (Bass Clarinet), B<sup>ons</sup> (Bassoon), Cors (Cors), Célesta, 1<sup>re</sup> Harpe (First Harp), and 2<sup>e</sup> Harpe (Second Harp). The score is written in 2/4 time with a key signature of one sharp (F#). The tempo is indicated as  $\text{♩} = 72$ . The first system (measures 1-4) shows the G<sup>des</sup> Fl. and H<sup>ub</sup> with trills (tr) and a piano (p) dynamic. The Cor A., Cl., Cl. B., and B<sup>ons</sup> have sustained notes with a piano (p) dynamic. The Cors are marked with first, second, third, and fourth endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>) and a piano (p) dynamic. The Célesta has a piano (p) dynamic. The 1<sup>re</sup> Harpe has a piano (p) dynamic. The 2<sup>e</sup> Harpe has a piano (p) dynamic. The second system (measures 5-8) shows the G<sup>des</sup> Fl. and H<sup>ub</sup> with trills (tr) and a piano (p) dynamic. The Cor A., Cl., Cl. B., and B<sup>ons</sup> have sustained notes with a piano (p) dynamic. The Cors are marked with first, second, third, and fourth endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>) and a piano (p) dynamic. The Célesta has a piano (p) dynamic. The 1<sup>re</sup> Harpe has a piano (p) dynamic. The 2<sup>e</sup> Harpe has a piano (p) dynamic. The third system (measures 9-12) shows the G<sup>des</sup> Fl. and H<sup>ub</sup> with trills (tr) and a piano (p) dynamic. The Cor A., Cl., Cl. B., and B<sup>ons</sup> have sustained notes with a piano (p) dynamic. The Cors are marked with first, second, third, and fourth endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>) and a piano (p) dynamic. The Célesta has a piano (p) dynamic. The 1<sup>re</sup> Harpe has a piano (p) dynamic. The 2<sup>e</sup> Harpe has a piano (p) dynamic. The fourth system (measures 13-16) shows the G<sup>des</sup> Fl. and H<sup>ub</sup> with trills (tr) and a piano (p) dynamic. The Cor A., Cl., Cl. B., and B<sup>ons</sup> have sustained notes with a piano (p) dynamic. The Cors are marked with first, second, third, and fourth endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>) and a piano (p) dynamic. The Célesta has a piano (p) dynamic. The 1<sup>re</sup> Harpe has a piano (p) dynamic. The 2<sup>e</sup> Harpe has a piano (p) dynamic.



Score for page 12, featuring various instruments and their parts:

- Gdes Fl.**: *poco cresc.*
- Cor A.**: *poco cresc.*
- Cl.**: *poco cresc.* (includes *à 2* markings)
- Cl.B.**: *poco cresc.* (includes *à 2* markings)
- Bons**: *poco cresc.* (includes *à 2* markings)
- Cors**: *poco cresc.*
- Célésta**: *poco cresc.*
- 1<sup>re</sup> Harpe**: *poco cresc.*
- 2<sup>e</sup> Harpe**: *cresc.*
- Strings**: *cresc.*

The score is written in 2/4 time and includes various musical notations such as trills, slurs, and dynamic markings.



Score for a symphonic orchestra, page 13. The score is written for the following instruments:

- Gdes Fl.
- Pte Fl.
- Hrb
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cors
- 1re Harpe
- 2e Harpe
- DIV.
- 2<sup>o</sup> pizz.

The score is divided into two systems. The first system includes the instruments from Gdes Fl. to Cors, and the second system includes the instruments from 1re Harpe to 2<sup>o</sup> pizz. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The score features various musical notations, including notes, rests, and dynamic markings such as *p cresc.* and *arco*. The phrase "Serrez un peu" is written above the woodwind staves in both systems.





**Au mouv<sup>t</sup> (Lent) ♩ = 72**

Gdes Fl. *sf*  
 pte Fl. *sf*  
 Hth *sf* 1<sup>o</sup> Solo *pp*  
 Cor A. *sf* Solo *dim.* *pp* *poco cresc.*  
 Cl.  
 Bons  
 Cors  
 Cymb. *sf* Roulem<sup>t</sup> avec 2 baguettes de Timb.  
 aussi *pp* que possible  
 Célésta *p* *pp*  
 1<sup>re</sup> Harpe *sf* *pp*  
 2<sup>e</sup> Harpe *sf* *p* *0*  
**Au mouv<sup>t</sup> (Lent) ♩ = 72**  
 (sur le Chevalet)  
 DIV. *sf* *dim.* *pp*  
 (sur le Chevalet)  
*sf* *dim.* *pp*  
 (sur le Chevalet)  
*sf* *pizz.* *dim.* *pp*  
 UNIS. *sf*  
 UNIS. *sf* *pizz.*  
*sf*

ôtez la Sourdine



1<sup>o</sup>

*cresc.*

3

*pp*

*pp*

*cresc.*

*mf*

*mf*

*p*

*p*

8

3

*pp* (Pos<sup>on</sup> ord<sup>re</sup>)

*pp* (Pos<sup>on</sup> ord<sup>re</sup>) (sur le Chevalet)

*pp* (sur le Chevalet)

*pizz.*

Ôtez la Sourdine

Ôtez la Sourdine

Gdes Fl.  
 pte Fl.  
 Hth  
 Cor A.  
 Cymb.  
 Célésta  
 1<sup>re</sup> Harpe  
 2<sup>e</sup> Harpe  
 DIV.  
 DIV.  
 DIV.  
 DIV.  
 DIV.  
 DIV.



Gdes Fl.  
 pte Fl.  
 Cor A.  
 Cl.  
 Cl. B.  
 Bons  
 Cors  
 Timb.  
 Cymb.  
 Célesta  
 1<sup>re</sup> Harpe  
 2<sup>e</sup> Harpe  
 DIV.  
 DIV.  
 arco  
 pizz. *mf* *espress.*  
 arco *p*  
 pizz. *mf* *espress.*  
 pizz. *p*  
*p*

(\*) La clef de Sol continue la clef de Fa.



6<sup>des</sup> Fl.

pt<sup>e</sup> Fl.

Cl.

Cl.B.

Bons

Cors

Timb.

Célesta

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

Violon

Violoncelle

Contrebasse

Double Bass

String Ensemble

The musical score is for page 17 of a piece. It features a variety of instruments. The woodwinds include six flutes (6<sup>des</sup> Fl. and pt<sup>e</sup> Fl.), a clarinet (Cl.), a bass clarinet (Cl.B.), a bassoon (Bons), and two cori (Cors). The percussion section includes timpani (Timb.) and celesta. The harp section consists of a first harp (1<sup>re</sup> Harpe) and a second harp (2<sup>e</sup> Harpe). The string section includes violon, violoncelle, contrebasse, and a double bass, along with a string ensemble. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The music is characterized by complex, flowing lines in the woodwinds and harps, with the strings providing a steady, rhythmic foundation. The percussion instruments play a supporting role, adding texture and dynamics to the overall sound.



This page of a musical score, numbered 18, features a variety of instruments. The woodwinds include Gdtes Fl., Pte Fl., Cl., and Cl. B. The brass section consists of Horns and Cors. The percussion includes Timb. and Celesta. The harp is divided into 1re Harpe and 2e Harpe. The string section is represented by multiple staves at the bottom. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. It contains complex musical notation, including slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The 1re Harpe part includes a section marked with a '6' and a repeat sign. The 2e Harpe part features a section with a '0' and a repeat sign. The string section at the bottom has several staves with complex rhythmic patterns and slurs.

Gdtes Fl.

Pte Fl.

Cl.

Cl. B.

Horns

Cors

Timb.

Celesta

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe



Score for page 19, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are:

- Gdes Fl.
- pte Fl.
- Cl.
- Cl. B.
- Bons
- Cors
- Timb.
- Célesta
- 1<sup>re</sup> Harpe
- 2<sup>e</sup> Harpe

The score includes various musical notations such as notes, rests, and dynamic markings. The 1<sup>re</sup> Harpe part includes the text "Ut q - Sol q". The 2<sup>e</sup> Harpe part includes the text "Ut q - Sol q". The score is divided into two systems, with the second system starting below the first.



Score for page 20, featuring various instruments and a large string section. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are:

- Gdes Fl.
- pte Fl.
- Cor A.
- Cl.
- Cl.B.
- Bons
- Cors
- Timb.
- Célesta
- 1<sup>re</sup> Harpe
- 2<sup>e</sup> Harpe

The score includes a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes, as well as rests and dynamic markings such as *mf*. The string section at the bottom consists of multiple staves for Violins, Violas, Cellos, and Double Basses, with some staves showing complex rhythmic patterns and others showing sustained notes.



Grdes Fl.

pte Fl.

Cor A.

Cl.

Cl. B.

Bons

Cors

Timb.

Célesta

1re Harpe

2e Harpe

The musical score is written for a large orchestra. The top section includes woodwinds (Flutes, Oboe, Clarinets, Bassoon) and brass (Horns, Cors). The middle section includes Timpani, Celesta, and Harps. The bottom section contains string instruments. The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The key signature is D major (two sharps). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The string section at the bottom is divided into five staves, likely representing Violins I, Violins II, Violas, Cellos, and Double Basses. The woodwind section includes parts for Flutes (Grands and Piccolo), Oboe, Clarinets (Soprano and Bass), Bassoon, and Horns. The brass section includes parts for Cors (Trumpets) and Timpani. The Celesta and Harps are also featured. The score is written in a standard musical notation style with a clear layout and legible text.



Fl. 1. *a 2*

Fl. 2.

Cor. A.

Cl.

Cl. B.

Horns

Cors

Timb.

Célesta

1<sup>re</sup> Harpe  
Sib - Mib  
*glissando*

2<sup>e</sup> Harpe  
Sib - Mib  
*glissando*

Pos. ord<sup>re</sup>

arco

(sempre pizz.)



gdes Fl. *ff* *tr*

Cor A. *piu f espress.*

Cl. *piu f espress.*

Cl. B. *mf*

Tons *mf*

Cors *piu f espress.*

1<sup>re</sup> Harpe *Sol# — Lab*

2<sup>e</sup> Harpe *Sol# — Lab*

UNIS *piu f espress.*

UNIS *piu f espress.*

*mf*

*piu f espress.*

*mf*

*mf*

*mf*

Detailed description: This is a page of a musical score, page 23, featuring a symphony orchestra and vocal soloists. The score is written for various instruments and voices, all in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The instruments include Flute (gdes Fl.), Cor Anglais (Cor A.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Trombone (Tons), Horns (Corns), and Harp (1<sup>re</sup> and 2<sup>e</sup> Harpe). The vocal soloists are labeled UNIS. The score includes dynamic markings such as *ff*, *mf*, and *piu f espress.*, as well as performance instructions like *tr* (trill) and *Sol# — Lab* (Sol# — Lab). The music is characterized by long, flowing lines and a sense of urgency and intensity.



Score for page 24, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- G des Fl.** (G descant Flute): Features trills and *ff* markings.
- Cor A.** (Cor Anglais): Plays a melodic line with a *ff* marking.
- Cl.** (Clarinet): Plays a melodic line.
- Cl. B.** (Bassoon): Plays a melodic line.
- Bons** (Trombones): Plays a melodic line.
- Cors** (Horns): Plays a melodic line.
- 1<sup>re</sup> Harpe** (First Harp): Plays a complex, arpeggiated accompaniment.
- 2<sup>e</sup> Harpe** (Second Harp): Plays a complex, arpeggiated accompaniment.

The score includes various musical notations such as trills, *ff* (fortissimo), and complex arpeggiated figures for the harps.



6<sup>des</sup> Fl. *fp* *à 2*

pte Fl. *pp*

H<sup>th</sup> *2<sup>o</sup>* *1<sup>o</sup>*

Cor A. *fp*

Cl. *fp*

Cors *fp*

1<sup>re</sup> Harpe *poco f* *Mi h*

2<sup>e</sup> Harpe *poco f* *Mi h*

DIV. *fp*

UNIS *pizz.* *p cresc.*

*fp cresc.*

*fp*

*f*



Gdes Fl.

Pte Fl.

Htb

Cors

Cymb.

*ppp*

Ôtez la Sourdine

This musical score page, numbered 26, contains staves for various instruments. The woodwind section includes Grosse Flûte (Gdes Fl.), Petite Flûte (Pte Fl.), Horns (Htb), and Cor Anglais (Cors). The percussion section includes Cymbals (Cymb.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds play complex, often sixteenth-note passages, many of which are beamed together. The Horns and Cor Anglais play sustained notes with long slurs. The Cymbal part begins with a very soft (*ppp*) cymbal stroke. A section titled "Ôtez la Sourdine" (Remove the Mute) is indicated for the woodwinds. The bottom of the page shows additional staves, likely for strings, which are mostly empty in this section.



4 (à 2 sempre)

Score for page 27, featuring various instruments and dynamic markings. The score is divided into two systems, each starting with a measure marked with a box containing the number 4 and the instruction "(à 2 sempre)".

**First System:**

- Gdes Fl.**: Treble clef, key signature of two sharps (F# and C#). Starts with a measure marked 4. Dynamic: *f*. Articulation: *3* (triple).
- pte Fl.**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *f*. Articulation: *3* (triple).
- Htb**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.
- Cor A.**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.
- Cl.**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *f*. Articulation: *6* (sextuplet).
- Cl. B.**: Bass clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *f*. Articulation: *6* (sextuplet).
- Bons**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *mf*. Articulation: *espress.*
- Cors**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *mf*.
- Timb.**: Bass clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *p*.
- 1re Harpe**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *f*. Articulation: *8* (octuplet).
- 2e Harpe**: Bass clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *f*. Articulation: *6* (sextuplet).

**Second System:**

- Gdes Fl.**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.
- pte Fl.**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *pizz.* (pizzicato). Articulation: *mf*.
- Htb**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *pizz.* (pizzicato). Articulation: *mf*.
- Cor A.**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *arco* (arco). Articulation: *mf*.
- Cl.**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.
- Cl. B.**: Bass clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *pizz.* (pizzicato). Articulation: *poco f*.
- Bons**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.
- Cors**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *pizz.* (pizzicato). Articulation: *poco f*.
- Timb.**: Bass clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.
- 1re Harpe**: Treble clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.
- 2e Harpe**: Bass clef, key signature of two sharps. Starts with a measure marked 4. Dynamic: *poco f*.



This musical score page, numbered 28, contains staves for the following instruments:

- Gdes Fl.
- pte Fl.
- Hrb
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cors
- Timb.
- 1<sup>re</sup> Harpe
- 2<sup>e</sup> Harpe

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features complex melodic lines for the woodwinds and strings, with various articulations and dynamics. The woodwinds (Flutes, Clarinets, Bassoon, Cor Anglais) play rapid, ascending and descending passages. The strings (Horn, Trombone, Trumpet, Timpani) provide a steady accompaniment with sustained notes and rhythmic patterns. The harps (1<sup>re</sup> and 2<sup>e</sup> Harpe) play arpeggiated figures. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes.



Gdes Fl.

pte Fl.

Htb

Cor A.

Cl.

Cl.B.

Bons

Cors

Timb.

1re Harpe

2e Harpe

The musical score is written for a large orchestra. The instruments are listed on the left: Gdes Fl. (Goblet Flute), pte Fl. (Piccolo Flute), Htb (Horn in B-flat), Cor A. (Cor Anglais), Cl. (Clarinet in B-flat), Cl.B. (Clarinet in Bass), Bons (Bassoon), Cors (Corn), Timb. (Timpani), 1re Harpe (First Harp), and 2e Harpe (Second Harp). The score is in 4/4 time and has a key signature of three sharps (F#, C#, G#). The music features a variety of textures, including melodic lines, harmonic support, and rhythmic patterns. The 1st and 2nd Harps play a significant role in the texture, often providing a shimmering or arpeggiated background. The woodwinds and brass provide melodic and harmonic support, while the timpani and other percussion instruments provide a rhythmic foundation.



Score for page 30, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Gdes Fl.** (G♯ major Flute): Melodic line with eighth-note patterns.
- pte Fl.** (Piccolo Flute): Melodic line with eighth-note patterns.
- Htub** (Horn): Sustained notes.
- Cor A.** (Cor Anglais): Sustained notes.
- Cl.** (Clarinet): Melodic line with eighth-note patterns.
- Cl. B.** (Bass Clarinet): Melodic line with eighth-note patterns.
- Bons** (Bassoon): Sustained notes.
- Cors** (Cymbal): Sustained notes.
- Timb.** (Timpani): Sustained notes.
- 1<sup>re</sup> Harpe** (First Harp): Melodic line with eighth-note patterns.
- 2<sup>e</sup> Harpe** (Second Harp): Melodic line with eighth-note patterns.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The page number 30 is visible in the top left corner.



Score for page 31, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Gdes Fl. (G♯ major Flute): Melodic line with trills and slurs.
- pte Fl. (Piccolo Flute): Melodic line with trills and slurs.
- Htb (Horn): Melodic line with trills and slurs.
- Cor A. (Cor Anglais): Melodic line with trills and slurs.
- Cl. (Clarinet): Melodic line with trills and slurs.
- Cl. B. (Bass Clarinet): Melodic line with trills and slurs.
- Bons (Bassoon): Melodic line with trills and slurs.
- Cors (Cymbal): Melodic line with trills and slurs.
- Timb. (Timpani): Melodic line with trills and slurs.
- 1<sup>re</sup> Harpe (First Harp): Melodic line with trills and slurs.
- 2<sup>e</sup> Harpe (Second Harp): Melodic line with trills and slurs.

Dynamic markings include *cresc.* (crescendo), *poco cresc.* (a little crescendo), and *cresc.* (crescendo).



This musical score page, numbered 32, contains staves for the following instruments:

- Gdes Fl.
- Pte Fl.
- Htb
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cors (with 1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup> parts)
- Timb.
- 1<sup>re</sup> Harpe (with Fa# marking)
- 2<sup>e</sup> Harpe (with gliss. markings)

The score includes various musical notations such as slurs, ties, and dynamic markings. The woodwinds and brass sections feature complex melodic lines with many accidentals. The harps play a significant role with glissandos and arpeggiated figures. The lower section of the page shows string parts with sustained notes and some movement.



Gdes Fl. *p*

Pte Fl. *p*

H'tb *p marc.*

Cor A. *p marc.*

Cl. *p*

Cl. B. *p*

Bons *p marc.*

1. Cors *p*

3. 2. 4. *p*

Tromp. *p*

Cymb. *laissez vibrer doucement en effleurant à peine les deux plateaux*  
*ppp*

Célésta *mf*

1<sup>re</sup> Harpe *p*

2<sup>e</sup> Harpe *p*

*p espress.*

*p*

*p espress.*

*p*

*p*

*p*



**5** Animez

Gdes Fl  
 H<sup>b</sup>u  
 Cor A.  
 Cl.  
 Cl.B.  
 Bons  
 Cors

*f espress.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*

**5** Animez

arco  
 arco  
 DIV.  
 DIV.  
 à 3  
 arco  
 arco

*f espress.*  
*p cresc.*  
*p cresc.*  
 DIV.  
*p cresc.*  
 DIV.  
*p cresc.*  
 arco  
*p cresc.*  
 arco  
*p cresc.*



Score for Brass and Woodwind Instruments, page 45. The score is written for the following instruments: Gdes Fl, H<sup>tb</sup>, Cor A., Cl., Cl.B., Bons, Cors, and UNIS. The key signature is D major (two sharps). The score is divided into two systems. The first system includes staves for Gdes Fl, H<sup>tb</sup>, Cor A., Cl., Cl.B., Bons, and Cors. The second system includes staves for UNIS and the lower brass instruments (Bons, Cors, and an additional staff). Dynamics include *più f* and *cresc.*. The Cors part includes a *4<sup>o</sup>* marking. The UNIS part includes a *cresc.* marking. The score features various musical notations including notes, rests, and slurs.

Gdes Fl  
*più f*  
*cresc.*

H<sup>tb</sup>  
*più f*  
*cresc.*

Cor A.  
*più f*  
*cresc.*

Cl.  
*più f*  
*cresc.*

Cl.B.  
*più f*  
*cresc.*

Bons  
*più f*  
*cresc.*

Cors  
*4<sup>o</sup>*  
*cresc.*

UNIS.  
*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



## Un peu élargi

Gdes Fl *ff*  
 pte Fl *ff*  
 Htb *ff*  
 Cor A. *ff*  $\text{a}^2$   
 Cl. *ff*  
 Cl.B. *ff*  $\text{a}^2$   
 Bons *ff*  
 Cors *ff*  
 Tromp. *p marcato*  
 Tromb. *1<sup>o</sup> p marcato*  
 Tuba *2<sup>o</sup> p marcato*  
 Timb. *3<sup>o</sup> p*  
 1<sup>re</sup> & 2<sup>e</sup> Harpe *Lab Dob ff* 6  
 Un peu élargi  
 DIV. *ff*  
 UNIS.



Score for page 37, featuring various instruments and woodwinds. The score is divided into two systems.

**First System:**

- Gdes Fl.** (G♯ major, 2nd Flute): *mf* *espress.* *cresc.*
- Pte Fl.** (Piccolo Flute): *mf* *espress.* *cresc.*
- Htb** (Horn in B♭): *mf* *cresc.*
- Cor A.** (Cor Anglais): *mf* *cresc.*
- Cl.** (Clarinet): *mf* *espress.* *cresc.*
- Cl.B.** (Bass Clarinet): *mf* *cresc.*
- Bons** (Bassoon): *mf* *cresc.*
- Cors** (Corni): *mf* *cresc.*
- Tromp.** (Trumpets): *mf* *cresc.*
- Tromb.** (Trombones): *mf* *cresc.*
- Tuba**: *mf* *cresc.*
- Timb.** (Timpani): *mf* *cresc.*
- 1<sup>re</sup> & 2<sup>e</sup> Harpes** (Harp): *mf* *cresc.*

**Second System:**

- Gdes Fl.** (G♯ major, 2nd Flute): *mf* *espress.* *cresc.*
- Pte Fl.** (Piccolo Flute): *mf* *espress.* *cresc.*
- Htb** (Horn in B♭): *mf* *cresc.*
- Cor A.** (Cor Anglais): *mf* *cresc.*
- Cl.** (Clarinet): *mf* *espress.* *cresc.*
- Cl.B.** (Bass Clarinet): *mf* *cresc.*
- Bons** (Bassoon): *mf* *cresc.*
- Cors** (Corni): *mf* *cresc.*
- Tromp.** (Trumpets): *mf* *cresc.*
- Tromb.** (Trombones): *mf* *cresc.*
- Tuba**: *mf* *cresc.*
- Timb.** (Timpani): *mf* *cresc.*
- 1<sup>re</sup> & 2<sup>e</sup> Harpes** (Harp): *mf* *cresc.*

**Third System:**

- Gdes Fl.** (G♯ major, 2nd Flute): *mf* *espress.* *cresc.*
- Pte Fl.** (Piccolo Flute): *mf* *espress.* *cresc.*
- Htb** (Horn in B♭): *mf* *cresc.*
- Cor A.** (Cor Anglais): *mf* *cresc.*
- Cl.** (Clarinet): *mf* *espress.* *cresc.*
- Cl.B.** (Bass Clarinet): *mf* *cresc.*
- Bons** (Bassoon): *mf* *cresc.*
- Cors** (Corni): *mf* *cresc.*
- Tromp.** (Trumpets): *mf* *cresc.*
- Tromb.** (Trombones): *mf* *cresc.*
- Tuba**: *mf* *cresc.*
- Timb.** (Timpani): *mf* *cresc.*
- 1<sup>re</sup> & 2<sup>e</sup> Harpes** (Harp): *mf* *cresc.*

**Fourth System:**

- Gdes Fl.** (G♯ major, 2nd Flute): *mf* *espress.* *cresc.*
- Pte Fl.** (Piccolo Flute): *mf* *espress.* *cresc.*
- Htb** (Horn in B♭): *mf* *cresc.*
- Cor A.** (Cor Anglais): *mf* *cresc.*
- Cl.** (Clarinet): *mf* *espress.* *cresc.*
- Cl.B.** (Bass Clarinet): *mf* *cresc.*
- Bons** (Bassoon): *mf* *cresc.*
- Cors** (Corni): *mf* *cresc.*
- Tromp.** (Trumpets): *mf* *cresc.*
- Tromb.** (Trombones): *mf* *cresc.*
- Tuba**: *mf* *cresc.*
- Timb.** (Timpani): *mf* *cresc.*
- 1<sup>re</sup> & 2<sup>e</sup> Harpes** (Harp): *mf* *cresc.*

**Annotations:**

- mf* (mezzo-forte)
- espress.* (espressivo)
- cresc.* (crescendo)
- à 2* (allegretto)
- 2<sup>o</sup>* (second ending)
- 4<sup>o</sup>* (fourth ending)
- DIV. à 3* (Divisi, alla terza)
- DIV.* (Divisi)



**Gdes F.**

**Pte Fl.**

**H<sup>b</sup>.**

**Cor A.**

**Cl.**

**Cl.B.**

**Bons**

**Cors**

**Timb.**

**1<sup>e</sup> & 2<sup>e</sup> Harpes**

**DIV. à 3 cresc.**

**DIV. à 3 cresc.**

**DIV. à 3 cresc.**

**DIM. à 8 Retenu**

**din.**

**m f**

**p più p**

**cresc.**

**dim.**

**Retenu**

**Diminuendo**

**Ritardando**

**Fine**



**Mouv<sup>t</sup> du début** (Un peu moins lent)  $\text{♩} = 84$

[illegible]

**Mouv<sup>t</sup> du début** (Un peu moins lent)  = 84



40

Cors

Gr. C. (avec des baguettes de Timbales)

1<sup>re</sup> Harpe

DIV. en 3

(sur le Chevalet)

(sur le Chevalet)

(sur le Chevalet)

(sur la Touche)

The musical score is written for four parts: Cors, Gr. C., 1<sup>re</sup> Harpe, and DIV. en 3. The Cors part is in G major, 6/8 time, with a first ending bracket. The Gr. C. part is in G major, 6/8 time, with a first ending bracket and a dynamic marking of ppp. The 1<sup>re</sup> Harpe part is in G major, 6/8 time, with a dynamic marking of pp. The DIV. en 3 part is in G major, 6/8 time, with a dynamic marking of pp. The score includes various musical notations such as notes, rests, and dynamic markings (ppp, pp). The DIV. en 3 part is divided into three staves, each with a dynamic marking of pp. The score is written for four parts: Cors, Gr. C., 1<sup>re</sup> Harpe, and DIV. en 3. The Cors part is in G major, 6/8 time, with a first ending bracket. The Gr. C. part is in G major, 6/8 time, with a first ending bracket and a dynamic marking of ppp. The 1<sup>re</sup> Harpe part is in G major, 6/8 time, with a dynamic marking of pp. The DIV. en 3 part is in G major, 6/8 time, with a dynamic marking of pp. The score includes various musical notations such as notes, rests, and dynamic markings (ppp, pp). The DIV. en 3 part is divided into three staves, each with a dynamic marking of pp. The score is written for four parts: Cors, Gr. C., 1<sup>re</sup> Harpe, and DIV. en 3. The Cors part is in G major, 6/8 time, with a first ending bracket. The Gr. C. part is in G major, 6/8 time, with a first ending bracket and a dynamic marking of ppp. The 1<sup>re</sup> Harpe part is in G major, 6/8 time, with a dynamic marking of pp. The DIV. en 3 part is in G major, 6/8 time, with a dynamic marking of pp. The score includes various musical notations such as notes, rests, and dynamic markings (ppp, pp). The DIV. en 3 part is divided into three staves, each with a dynamic marking of pp.



Score for page 41, featuring Trompe, Trombone, Grand C, and Harpe. The score is written in 2/4 time and includes dynamic markings such as *pp* and *sempre ppp*.

The score is divided into two systems. The first system includes Trompe, Trombone, Grand C, and Harpe. The second system includes Trompe, Trombone, Grand C, and Harpe, with additional parts for Trompe, Trombone, Grand C, and Harpe.

Key markings and dynamics include:

- pp* (pianissimo)
- sempre ppp* (sempre pianississimo)
- sur le Chevalet* (on the horse)

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.







*a 2* **Animez**

Gdes Fl. *cresc.*

Htb *cresc.* *f* *a 2*

Cor A. *cresc.* *f* *a 2* *p cresc.*

Cl. *f* *a 2* *p cresc.*

Cl. B. *f* *a 2* *p cresc.*

Bons *f* *a 2* *p cresc.*

Cors *f* *a 2* *p cresc.*  
+ cuivrez

Tromp. *f* *a 2* *mf cresc. molto*  
+ cuivrez

Gr. C. *f* *a 2* *mf cresc. molto*

**Animez**

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*

*cresc.* *f* *p cresc.*



## En serrant le mouvt

à 2

Gdes Fl. *mf cresc.* *rfz* *cresc. molto*  
 pte Fl. *rfz* *cresc. molto*  
 Cor A. *rfz* *cresc. molto*  
 Cl. *rfz* *cresc. molto*  
 Cl. B. *rfz* *cresc. molto*  
 Bons *rfz* *cresc. molto*  
 Cors *ff* *ouverts* *ouverts*  
 Timb. *mf cresc.*  
 Cymb. *p cresc.*  
 Gr. C. *p cresc.*

## En serrant le mouvt

UNIS.

*rfz* *cresc. molto*  
*rfz* *cresc. molto*  
*rfz* *cresc. molto*  
*rfz* *cresc. molto*  
*rfz* *cresc. molto*  
*rfz* *cresc. sempre*  
*rfz* *cresc. sempre*



Gdes Fl.

Pte Fl.

*f cresc.*

Htb

Cor A.

Cl.

Cl. B.

Bons

Timb.

Cymb.

Gr. C.

Violins I

Violins II

Violas

Cellos I

Cellos II

Double Basses



## Modérément animé (♩ = 110)

7

Gdes Fl. *sf*

Pte Fl. *sf*

Htb. *ff*

Cor A. *ff*

Cl. *ff*

Cl. B. *ff*

Pons. *ff*

Cors. *f*

Tromp. *f*

Tromb. *f*

Tuba *f*

Timb. *f*

Cymb. *f*

Gr. C. *f*

Trg. *f*

T. de B. *ff* avec le pouce

1<sup>re</sup> & 2<sup>e</sup> Harpes *ff*

## Modérément animé (♩ = 110)

7

UNIS. *ff*

UNIS. *ff*

*f*



Gdes Fl.  
 Pte Fl.  
 Htb.  
 Cor. A.  
 Cl.  
 Cl. B.  
 Bons.  
 Cors.  
 Tromp.  
 Tromb.  
 Tuba.  
 Timb.  
 Gr. C.  
 Trg.  
 T. de B.  
 1re & 2e Harpes



Gdes Fl.

Pte Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb.

Tuba

Timb.

Cymb.

Gr. C.

Trg.

T. de B.

1<sup>re</sup> & 2<sup>e</sup>  
Harpes



This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments and voices. The instruments listed on the left include:

- Gdes Fl.
- Pte Fl.
- Htb
- Cor. A.
- Cl.
- Cl. B.
- Bons
- Cors
- Tromp.
- Tromb.
- Tuba
- Timb.
- Gr. C.
- Trg.
- T. de B.
- 1re & 2e Harpes

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *sostenuto* are indicated. The score is divided into measures by vertical bar lines, and the page number 4 is visible in the top right corner.



Gdes Fl. *ff* *espress. molto*  
 Pte Fl. *f*  
 H<sup>1</sup>b *ff* *molto espress.*  
 Cor A. *ff* *molto espress.*  
 Cl. *ff* *molto espress.*  
 Cl. B. *ff*  
 Bons *ff* *molto espress.*  
 1. 3. *à 2*  
 Cors *ff* *espress. molto*  
 2. 4. *f*  
 Tromp. *f*  
 Tuba *poco f*  
 Timb.  
 Célesta  
 1<sup>re</sup> & 2<sup>e</sup> Harpes *ff*  
 DIV. *ff* *molto espress.*  
 DIV. *ff* *molto espress.*  
 double Corde *ff*

The musical score is written for a large orchestra. The instruments are arranged in staves from top to bottom: Gdes Fl., Pte Fl., H<sup>1</sup>b, Cor A., Cl., Cl. B., Bons, 1. 3. Cors, 2. 4. Cors, Tromp., Tuba, Timb., Célesta, 1<sup>re</sup> & 2<sup>e</sup> Harpes, and a section of strings (DIV.) with a double Corde. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first system includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *espress. molto* (expressive, very much) and *molto espress.* (very expressive). The second system includes the instruction *à 2* (allegretto), which typically indicates a tempo change. The third system includes the instruction *poco f* (a little forte). The fourth system includes the instruction *double Corde* (double string), which typically indicates a change in the string section's playing technique. The score is written in a standard musical notation with various clefs, key signatures, and dynamic markings.



Grdes Fl.

pte Fl.

Hrb

Cor A.

Cl.

Cl. B.

Bons

1. 3.  
Cors

2. 4.

Tromp.

Tuba

Timb.

Célesta

1re & 2e  
Harpes

The musical score is for page 51 of a symphony. It features a large orchestral ensemble. The woodwind section includes two flutes (Grdes Fl. and pte Fl.), a horn (Hrb), two cor Anglais (Cor A.), two clarinets (Cl. and Cl. B.), and two bassoons (Bons). The brass section consists of four cornets (1. 3. Cors and 2. 4.), two trombones (Tromp.), a tuba, and a timpani (Timb.). The keyboard section includes a celesta (Célesta) and two harps (1re & 2e Harpes). The string section is represented by multiple staves at the bottom. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The page number 51 is located in the top right corner.



Gdes Fl.

pte Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

1. 3.  
Cors

2. 4.  
Cors

Tromp.

Tuba

Timb.

Célesta

1<sup>re</sup> & 2<sup>e</sup>  
Harpes



Gdes Fl. *ff*

Pte Fl. *ff*

Hth

Cor A. *ff*

Cl. *ff*

Cl. B. *ff*

Bons *ff*

1. 3. Cors *ff*

2. 4. Cors *ff*

Tromp. *f*

1<sup>re</sup> & 2<sup>e</sup> Tromb. *f*

3<sup>e</sup> Tromb. & Tuba *f*

Cymb. *f*

Gr. C. *f*

Trg. *f*

T.de B. *ff*

1<sup>re</sup> & 2<sup>e</sup> Harpes *ff*



G des Fl.

Pte Fl.

Htb.

Cor A.

Cl.

Cl. B.

Bons.

Cors.

Tromp.

1<sup>er</sup> & 2<sup>e</sup> Tromb.

3<sup>e</sup> Tromb. & Tuba

Cymb.

Gr. C.

Trg.

T. de B.

1<sup>re</sup> & 2<sup>e</sup> Harpes

UNIS.

UNIS.



## Serrez légèrement

Gdes Fl.  
 Pte Fl.  
 Htb  
 Cor A.  
 Cl.  
 Cl. B.  
 Bons  
 Cors  
 Tromp.  
 1<sup>re</sup> & 2<sup>e</sup> Tromb.  
 3<sup>e</sup> Tromb. & Tuba  
 Gr. C.  
 Trg.  
 1<sup>re</sup> & 2<sup>e</sup> Harpes

Musical score for page 55, featuring a variety of instruments including Flutes, Clarinets, Bassoons, Cor Anglais, Oboes, Trombones, Trumpets, Horns, and Harps. The score is divided into two systems, each marked with a box containing the letter 'S'. The tempo/mood is indicated as "Serrez légèrement". The notation includes various musical symbols such as notes, rests, dynamics (ff, f), and articulation marks.



En calmant

Gdes Fl. *dim.*  
 pte Fl.  
 H<sup>b</sup>  
 Cor A. *dim.*  
 Cl. *dim.*  
 Cl. B. *dim.*  
 Bons *dim.*  
 Cors *dim.*  
 Tromp. *dim.*  
 1<sup>re</sup> & 2<sup>e</sup> Tromb. *dim.*  
 3<sup>e</sup> Tromb. & Tuba *dim.*  
 Gr. C.  
 1<sup>re</sup> & 2<sup>e</sup> Harpes *dim.*

En calmant

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

Musical score for page 56, featuring various instruments including flutes, horns, clarinets, bassoons, corymbes, trumpets, trombones, tuba, and harps. The score is in G major and 2/4 time. It includes dynamic markings like "dim." and "En calmant".



Score for page 57, featuring various orchestral instruments. The score is divided into two systems, each with two staves.

**System 1 (Top):**

- G<sup>des</sup> Fl.** (G<sup>des</sup> Flute): *mf* *espress.*
- H<sup>tb</sup>** (Horn): *mf* *espress.*
- Cor A.** (Cor Anglais): *mf* *espress.*
- Cl.** (Clarinet): *mf* *espress.*
- Cl. B.** (Clarinet Bass): *mf*
- Bons** (Bassoon): *mf*
- Cors** (Trumpet): *p*
- Tromp.** (Trombone): *p*
- 1<sup>re</sup> & 2<sup>e</sup> Tromb.** (First and Second Trombone): *p*
- 3<sup>e</sup> Tromb. & Tuba** (Third Trombone and Tuba): *p*
- Timb.** (Timpani): *p*
- 1<sup>re</sup> & 2<sup>e</sup> Harpes** (First and Second Harp): *p*

**System 2 (Bottom):**

- mf** (Mezzo-forte)
- mf** *espress.* (Mezzo-forte, *espress.*)
- DIV.** (Divisi)
- mf** (Mezzo-forte)



H<sup>b</sup>  
 Cor. A.  
 Cl.  
 Cl. B.  
 Bons  
 Cors  
 Timb.  
 DIV.  
 UNIS.

Musical score for a woodwind and brass ensemble. The score is divided into two systems. The first system includes parts for Horn B, Cor Anglais, Clarinet, Clarinet B, Bassoon, and Cor Anglais. The second system includes parts for Clarinet, Bassoon, and Timpani. The music is in 2/4 time and features various dynamics and articulations.

Dynamics and markings include: *p*, *poco sfz*, *tr*, *dim.*, *poco marc.*, and *UNIS.*



The image displays a musical score for a brass ensemble, divided into three sections: **Plus élargi**, **Cédez**, and **En retardant davantage**. The instruments are arranged in five staves: **Htb** (Horn in B-flat), **Cor A.** (Cor Anglais), **Cl.** (Clarinet), **Cl. B.** (Clarinet in B-flat), and **Bons** (Bassoon).

**Section 1: Plus élargi**  
 - **Htb**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cor A.**: Treble clef, key of D major. Melody starting with a *p* dynamic, followed by a *dim. sempre* instruction.  
 - **Cl.**: Treble clef, key of D major. Melody starting with a *p* dynamic.  
 - **Cl. B.**: Bass clef, key of B-flat major. Melody starting with a *p* dynamic.  
 - **Bons**: Bass clef, key of D major. Melody starting with a *p* dynamic, followed by a *dim. sempre* instruction.

**Section 2: Cédez**  
 - **Htb**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cor A.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl. B.**: Bass clef, key of B-flat major. Melody with a slur and a fermata.  
 - **Bons**: Bass clef, key of D major. Melody with a slur and a fermata.

**Section 3: En retardant davantage**  
 - **Htb**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cor A.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl. B.**: Bass clef, key of B-flat major. Melody with a slur and a fermata.  
 - **Bons**: Bass clef, key of D major. Melody with a slur and a fermata.

**Section 4: Plus élargi**  
 - **UNIS.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cor A.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl. B.**: Bass clef, key of B-flat major. Melody with a slur and a fermata.  
 - **Bons**: Bass clef, key of D major. Melody with a slur and a fermata.

**Section 5: Cédez**  
 - **UNIS.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cor A.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl. B.**: Bass clef, key of B-flat major. Melody with a slur and a fermata.  
 - **Bons**: Bass clef, key of D major. Melody with a slur and a fermata.

**Section 6: En retardant davantage**  
 - **UNIS.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cor A.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl.**: Treble clef, key of D major. Melody with a slur and a fermata.  
 - **Cl. B.**: Bass clef, key of B-flat major. Melody with a slur and a fermata.  
 - **Bons**: Bass clef, key of D major. Melody with a slur and a fermata.



## DANSE

Modéré avec souplesse (♩ = 46 au début: Un peu plus animé en avançant.)

à 2

Gdes Fl. *p espress.*

Cor A. *pp*

Cl. B. *pp*

Bons *pp*

*p espress.*

Cors

Sourduines *pp*

*pp dolce*

Préparez Mi<sup>b</sup> — Mi<sup>7</sup> Fa aigus

Timb.

1<sup>re</sup> Harpe *p<sub>0</sub>*

## DANSE

Modéré avec souplesse (♩ = 46 au début: Un peu plus animé en avançant.)

DIV. à 3

*p espress.*

*pp*

*pp*

*pizz.*

DIV. *dolce* (arco)

1<sup>re</sup> Pup. *pizz.*

2<sup>e</sup> Pup. *pp* (arco)

*pp*



Grandes Fl.

Hörn

Cor A.

Cors

1<sup>re</sup> Harpe

Sans Sourdines

*poco cresc.*

1<sup>o</sup>  
*p cresc.*

*p cresc.*

*poco cresc.*

*poco cresc.*

1<sup>re</sup> moitié

*p cresc.*

*poco cresc.*

pizz.

*poco cresc.*

pizz.

*poco cresc.*

*poco cresc.*

*poco cresc.*

pizz.

*poco cresc.*



Score for a brass and woodwind ensemble, featuring the following parts:

- G<sup>des</sup> Fl.
- H<sup>tb</sup>
- Cor A.
- Cors

The score is written in treble and bass staves, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is organized into measures, with various musical notations including notes, rests, and dynamic markings.

At the bottom of the page, the word "UNIS." is written, indicating a unison section.



[illegible]



64

Gdes Fl.

pt<sup>e</sup> Fl.

H<sup>tb</sup>

Cor A.

Cl.

Cl. B.

Bons

Cors

T. de B.

Cymb.

Nyl.

Célesta

1<sup>re</sup> & 2<sup>e</sup> Harpes

Mi<sup>b</sup> — La<sup>b</sup> — Ut<sup>b</sup> — Ré<sup>b</sup>

8

poco f

dim.

poco f

dim.

poco f

dim.

poco f

dim.

poco f

dim.

pp avec le pouce

laissez vibrer

ppp

p

p

poco f

dim.

9

poco f

dim.

poco f

dim.

poco f

dim.

poco f

dim.

poco f

dim.

poco f

dim.

poco f

dim.

pizz. sempre più f

dim.

pizz. poco f

dim.

Tous all<sup>o</sup>

poco f



Score for page 65, featuring various instruments and dynamics.

**Instruments and Dynamics:**

- Gdes Fl.**: *poco f*, *dim.*
- pte Fl.**: *poco f*, *dim.*
- Htb**: *poco f*, *dim.*
- Cor A.**: *poco f*, *dim.*
- Cl.**: *poco f*, *dim.*
- Cl. B.**: *poco f*
- Bons**: *mf*
- Cors**: *mf*
- Tromp.**: *mf*, *1<sup>o</sup> Sourdine*
- Timb.**: *pp*
- T. de B.**: *pp*
- Trg.**: *ppp*
- Cymb.**: *ppp*
- Xyl.**: *p*
- Célesta**: *p*
- 1<sup>re</sup> & 2<sup>e</sup> Harpes**: *poco f*, *dim.*
- Unis.**: *poco f*, *dim.*
- Unjs.**: *poco f*, *dim.*
- Strings**: *poco f*, *dim.*

The score is written in G major (one sharp) and 2/4 time. It features a variety of musical notations, including slurs, ties, and dynamic markings. The instruments are arranged in a standard orchestral layout, with woodwinds and strings in the upper staves and percussion in the lower staves.



66

Gdes Fl. *poco f* *dim.*

Htb *poco f* *dim.* à 2 *f*

Cor A. *poco f* *dim.* *poco f marc. espress.*

Cl. *poco f*

Cl. B. *poco f*

Bons *mf* à 2 *poco f espress. marc.*

Cors *mf* à 2 *poco f espress. marc.*

Tromp. *mf* *poco f espress. marc.*

Timb. *pp*

Trg. *ppp* avec la mailloche

Cymb. *pp*

1re & 2e Harpes *8* Sib — La # *Près de la Table* Fab — Mib *poco f* Ut# — Réb

4e Corde *poco f* *dim.* *poco f marc. espress.*

4e Corde *poco f* *dim.* *poco f marc. espress.*

*arco* *mf sost.*

*arco* *mf sost.*

*arco* *mf sost.*

*arco* *mf espress.*

*arco* *mf espress.*

*mf*



This page of a musical score is for a symphony orchestra. The instruments listed on the left are: des Fl. (Flutes), pte Fl. (Piccolo Flute), Htb (Horn in B-flat), Cor A. (Cor Anglais), Cl. (Clarinet), Cl. B. (Bass Clarinet), Bons (Bassoon), Cors (Trumpets), Timb. (Timpani), T. de B. (Trombones), Cymb. (Cymbals), Xyl. (Xylophone), Célesta, and 1re & 2e Harpes (First and Second Harps). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first system shows the initial measures of the piece, with various instruments entering. The second system, starting at measure 10, features a more complex texture with multiple strings playing sixteenth-note patterns, and woodwinds and brass instruments providing harmonic support. Dynamic markings such as *poco f*, *mf*, *ppp*, and *dim.* are used throughout to indicate changes in volume and intensity. The score is written for a full orchestra, with each instrument having its own staff.







Gdes Fl. *poco f*  
 Htb *poco f*  
 Cor A. *poco f*  
 Cl. *poco f*  
 Cl. B. *poco f*  
 Bons *poco f*  
 Cors *mf*  
 Tromp. *mf*  
 Timb. *pp*  
 Trg. *ppp*  
 Cymb. *pp*

*marc. dim.*  
*à 2*  
*La 2<sup>e</sup> avec Sourdine*  
*pp*

*pp* mailloche  
 Près de la Table  
*poco f*

1<sup>re</sup> & 2<sup>e</sup> Harpes *Ut — La*

4<sup>e</sup> Corde *poco f marc. espress.*  
 4<sup>e</sup> Corde *poco f marc. espress.*  
 arco *mf sost.*  
 arco *mf sost.*  
 arco *mf sost.*  
 arco *mf espress.*  
 arco *mf espress.*  
*mf marc. dim.*



[illegible]



Gdes Fl. *mf* *p*  
 pte Fl. *mf* *p*  
 Htb *mf* *p*  
 Cor A. *mf* *p*  
 Cl. *mf* *p*  
 Cl. B. *mf* *p*  
 rons *mf espress.* *p*  
 Tromp. *mf* *p*  
 T.de B. *ppp*  
 1re & 2e Harpes *p vibrato*  
 pizz. *mf* *p*  
 UNIS. *mf* *p*  
 UNIS. *mf espress.* *p*  
 UNIS. *mf* *p*

The musical score is written for a full orchestra. The first system contains parts for woodwinds (Gdes Fl., pte Fl., Htb, Cor A., Cl., Cl. B.), strings (rons, Tromp., T.de B.), and harps (1re & 2e Harpes). The second system contains parts for a string section (pizz., UNIS., UNIS., UNIS.) and harps. The score is marked with various dynamics including *mf*, *p*, *ppp*, and *mf espress.*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.



72

Gdes Fl.

p<sup>te</sup> Fl.

Htb.

Cor A.

Cl.

Cl. B.

Bons

Tromp.

Tromb.

Tuba.

Timb.

T. de B.

Cymb.

Xyl.

1re Harpe

2e Harpe

1er Pup.

1re Vons

les aut.

1er Pup.

2e Vons

les aut.

mf

pp

à 2 b

pp

pp

pp dolce

pp

Sourdines

ppp

à peine sensible baguettes de Timb.

pp

p bisbigliando

Si ♭ — Dob — La #

Si ♭ — La #

harm.

pp

sur le Chevalet

arco

pp

arco

pp

mf espress.

pp

pp dolciss.

11

1°

11



des Fl.

te Fl.

Hob.

Clor A.

Cl.

Cl. B.

Fagons

Tromp.

Tromb.

Tuba

Timb.

Cymb.

Xyl.

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

*p bisbigliando*

Sons ordinaires *cresc.*

Percussion ordinaire *cresc.*



This page of a musical score is for a symphony orchestra. It contains staves for the following instruments: Flutes (Fl.), Piccolo Flute (pte Fl.), Horns (Hr), Cor Anglais (Cor A.), Clarinet (Cl.), Bass Clarinet (Cl.B.), Bassoons (Bons), Trombones (Tromp.), Trombones (Tromb.), Tuba, Timpani (Timb.), Cymbals (Cymb.), Violins (Vcl.), and Harp (Harpe). The score is divided into two systems. The first system includes dynamic markings such as *pp*, *ppp*, and *pp dolcer*. The second system includes the instruction *sempre dolciss.* and a specific instruction for the Harp: *pp sur le Chevalet*. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Gdes Fl.  
 Pte Fl.  
 Htb  
 Cor A.  
 Cl.  
 Cl. B.  
 Bons  
 Trömp.  
 Tromb.  
 Tuba  
 Timb.  
 Cymb.  
 Xyl.  
 1<sup>re</sup> Harpe  
 2<sup>e</sup> Harpe  
 Sons ordinaires  
 Pos. ordinaire



Score for page 76, featuring various instruments and woodwinds. The score is divided into two systems.

**First System:**

- Gdes Fl.
- Pte Fl.
- Hth
- Cor A.
- Cl.
- Cl. B.
- Bons
- Tromp.
- Tromb.
- Tuba
- Timb.
- Cymb.
- Xyl.
- 1re Harpe

**Second System:**

- Continuation of the first system, including Gdes Fl., Pte Fl., Hth, Cor A., Cl., Cl. B., Bons, Tromp., Tromb., Tuba, Timb., Cymb., Xyl., and 1re Harpe.



**Un peu plus animé** (♩. = 52 environ)

Le mouvt doit s'être un peu animé ici et doit être légèrement serré en suivant.

Gdes Fl.  
 1<sup>re</sup> Fl.  
 H<sup>te</sup> b.  
 Cor A.  
 Cl.  
 Cors

*p espress.* *cresc.*

*p mais bien marqué* *cresc.*

**Un peu plus animé** (♩. = 52 environ)

Le mouvt doit s'être un peu animé ici et doit être légèrement serré en suivant.

1<sup>er</sup> pupitre  
 les autres DIV.  
 1<sup>er</sup> pupitre  
 les autres DIV.  
 DIV. à 3 arco  
 DIV. à 3 sur la touche  
 arco  
 DIV. pizz.

*pp* *p espress.* *cresc.*

*pp* *p espress.* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *pizz.*



Music score for Horns (Hrb), Cori (Cora), and Trompe (Tromp.). The score is divided into two systems, each with multiple staves.

**First System:**

- Hrb:** Horns, playing a melodic line with a crescendo.
- Cora:** Cori, playing a melodic line with a crescendo.
- Tromp.:** Trompe, playing a melodic line with a crescendo.

**Second System:**

- Hrb:** Horns, playing a melodic line with a crescendo.
- Cora:** Cori, playing a melodic line with a crescendo.
- Tromp.:** Trompe, playing a melodic line with a crescendo.

**Third System:**

- Hrb:** Horns, playing a melodic line with a crescendo.
- Cora:** Cori, playing a melodic line with a crescendo.
- Tromp.:** Trompe, playing a melodic line with a crescendo.

**Fourth System:**

- Hrb:** Horns, playing a melodic line with a crescendo.
- Cora:** Cori, playing a melodic line with a crescendo.
- Tromp.:** Trompe, playing a melodic line with a crescendo.

**Dynamic markings:** *p cresc.*, *1<sup>o</sup> Solo*, *p espress.*, *cresc.*, *UNIS*, *tr.*, *cresc.*, *p cresc.*, *cresc.*



Gdes Fl. *mf espress.* *cresc.*

Hrb *mf* *cresc.*

Cor A. *mf* *cresc.*

Cl.B. *mf bien marqué*

Bons

Cors *mf* *cresc.*

Tromp. *pp dolciss.*

*mf* *cresc.*

*p* *cresc.*

*mf* *cresc.*

*cresc.*

*cresc.*

*p* *cresc.*



Score for page 80, featuring various instruments and vocal parts. The score is divided into two systems.

**First System:**

- Gdes Fl.** (Grosse Flûte): Treble clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- Hth** (Hautbois): Treble clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- Cor A.** (Cor Anglais): Treble clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- Cl.** (Clarinete): Treble clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- Cl. B.** (Clarinete Bass): Bass clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- Bons** (Basson): Bass clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- Cors** (Corne): Treble clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- Célesta** (Céleste): Treble clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.
- 1re & 2e Harpes** (Première et Deuxième Harpes): Treble clef, key of D major. Measures 1-4 show a melodic line with a crescendo and a decrescendo.

**Second System:**

- Gdes Fl.** (Grosse Flûte): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- Hth** (Hautbois): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- Cor A.** (Cor Anglais): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- Cl.** (Clarinete): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- Cl. B.** (Clarinete Bass): Bass clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- Bons** (Basson): Bass clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- Cors** (Corne): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- Célesta** (Céleste): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- 1re & 2e Harpes** (Première et Deuxième Harpes): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.

**Vocal Parts:**

- UNIS** (Unison): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- UNIS** (Unison): Bass clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- UNIS** (Unison): Treble clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.
- UNIS** (Unison): Bass clef, key of D major. Measures 5-8 show a melodic line with a crescendo and a decrescendo.



12

Gdes Fl. *mf léger*

pte Fl. *mf léger*

Htb *mf léger*

Cor A. *mf léger*

Cl. *mf léger*

Cl. B. *mf*

Bons *mf* *p léger*

Cors *mf léger*

Timb. *p* *léger*

Trg. *p*

T. de B. *p*

Cymb. *p* Baguettes de Timb.

Célesta *mf*

1<sup>re</sup> Harpe *mf*

2<sup>e</sup> Harpe *mf*

12 1<sup>er</sup> Mouvt ♩ = 52

*léger*

*mf léger*

pizz. *mf*

DIV. à 2 *mf*

pizz. *mf*

pizz. *mf*

DIV. à 2 *mf*

pizz. *mf*

DIV. *mf*

*mf*



[illegible]



[illegible]



## Tranquille

Gdes Fl

pte Fl.

Celesta

2<sup>e</sup>  
Harpe

First system of the musical score for 'Tranquille'. It features five staves: Gdes Fl, pte Fl., Celesta, and 2<sup>e</sup> Harpe. The key signature is one flat (B-flat), and the time signature is 4/4. The music is marked with a piano (*p*) dynamic. The notation includes quarter notes and rests, with some notes beamed together.

## Tranquille

Second system of the musical score for 'Tranquille'. It features six staves. The key signature changes to three sharps (F#, C#, G#), and the time signature remains 4/4. The music is marked with a pianissimo (*pp*) dynamic and the tempo/style marking *dolce tranquille*. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. The bottom staves include the instruction *arco* and *pp dolce*.

Third system of the musical score for 'Tranquille'. It features six staves. The key signature remains three sharps (F#, C#, G#), and the time signature remains 4/4. The music is marked with a pianissimo (*pp*) dynamic and the tempo/style marking *dolce tranquille*. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. The bottom staves include the instruction *arco* and *pp dolce*.



## Animez un peu par degrés

à 2

*mf*

*mf léger*

*mf léger*

*mf léger*

*mf léger*

*mf*

*p*

*p*

*mf léger*

*mf léger*

*mf léger*

Sans Sourdine *p*

*pp* baguettes *pp*

*f*

*cresc.*

*cresc.*

*espress. cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*giocoso*

*più f*

*pizz.*

*più f*

*pizz.*

*più f*

*arco*

*più f*

*più f*

*più f*

*più f*

*più f*



Score for page 36, featuring various instruments and sections. The score is divided into two systems, each with two measures. The instruments and sections are listed on the left:

- Gdes Fl.
- pte Fl.
- Hrb
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cors
- Tromp.
- Trg.
- Cymb.
- Célesta

The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic marking *cresc.* (crescendo) is repeated across multiple staves in both systems. The first system ends with a measure marked *p* (piano) for the Trombone part. The second system begins with a measure marked *8* (octave) for the Celesta part. The bottom section of the score, starting from the 8th measure, includes a large percussion section with multiple staves, each marked *cresc.*



Orchestral score page 57, featuring various instruments and dynamic markings.

**Instruments and Parts:**

- Gdes Fl.
- Pte Fl.
- Htb
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cors
- Tromp.
- Trg.
- Cymb.
- Xyl.
- Célesta
- 1<sup>re</sup> Harpe
- 2<sup>e</sup> Harpe
- Violins (multiple staves)
- Violas
- Celli
- Basses

**Dynamic Markings and Performance Instructions:**

- poco rinf.* (poco rinforzando)
- f* (forte)
- mf* (mezzo-forte)
- p* (piano)
- poco f* (poco forte)
- marc.* (marcato)
- rinf* (rinforzando)
- pizz.* (pizzicato)
- al co* (all'arco)
- div. à 3* (diviso a 3)
- al cò* (all'arco)

**Other Notations:**

- Rehearsal mark **2** at the beginning of the second system.
- Rehearsal mark **3** at the beginning of the third system.
- Rehearsal mark **4** at the beginning of the fourth system.
- Rehearsal mark **5** at the beginning of the fifth system.
- Rehearsal mark **6** at the beginning of the sixth system.
- Rehearsal mark **7** at the beginning of the seventh system.
- Rehearsal mark **8** at the beginning of the eighth system.
- Rehearsal mark **9** at the beginning of the ninth system.
- Rehearsal mark **10** at the beginning of the tenth system.
- Rehearsal mark **11** at the beginning of the eleventh system.
- Rehearsal mark **12** at the beginning of the twelfth system.
- Rehearsal mark **13** at the beginning of the thirteenth system.
- Rehearsal mark **14** at the beginning of the fourteenth system.
- Rehearsal mark **15** at the beginning of the fifteenth system.
- Rehearsal mark **16** at the beginning of the sixteenth system.
- Rehearsal mark **17** at the beginning of the seventeenth system.
- Rehearsal mark **18** at the beginning of the eighteenth system.
- Rehearsal mark **19** at the beginning of the nineteenth system.
- Rehearsal mark **20** at the beginning of the twentieth system.
- Rehearsal mark **21** at the beginning of the twenty-first system.
- Rehearsal mark **22** at the beginning of the twenty-second system.
- Rehearsal mark **23** at the beginning of the twenty-third system.
- Rehearsal mark **24** at the beginning of the twenty-fourth system.
- Rehearsal mark **25** at the beginning of the twenty-fifth system.
- Rehearsal mark **26** at the beginning of the twenty-sixth system.
- Rehearsal mark **27** at the beginning of the twenty-seventh system.
- Rehearsal mark **28** at the beginning of the twenty-eighth system.
- Rehearsal mark **29** at the beginning of the twenty-ninth system.
- Rehearsal mark **30** at the beginning of the thirtieth system.
- Rehearsal mark **31** at the beginning of the thirty-first system.
- Rehearsal mark **32** at the beginning of the thirty-second system.
- Rehearsal mark **33** at the beginning of the thirty-third system.
- Rehearsal mark **34** at the beginning of the thirty-fourth system.
- Rehearsal mark **35** at the beginning of the thirty-fifth system.
- Rehearsal mark **36** at the beginning of the thirty-sixth system.
- Rehearsal mark **37** at the beginning of the thirty-seventh system.
- Rehearsal mark **38** at the beginning of the thirty-eighth system.
- Rehearsal mark **39** at the beginning of the thirty-ninth system.
- Rehearsal mark **40** at the beginning of the fortieth system.
- Rehearsal mark **41** at the beginning of the forty-first system.
- Rehearsal mark **42** at the beginning of the forty-second system.
- Rehearsal mark **43** at the beginning of the forty-third system.
- Rehearsal mark **44** at the beginning of the forty-fourth system.
- Rehearsal mark **45** at the beginning of the forty-fifth system.
- Rehearsal mark **46** at the beginning of the forty-sixth system.
- Rehearsal mark **47** at the beginning of the forty-seventh system.
- Rehearsal mark **48** at the beginning of the forty-eighth system.
- Rehearsal mark **49** at the beginning of the forty-ninth system.
- Rehearsal mark **50** at the beginning of the fiftieth system.



[illegible]



[illegible]



**En calmant** (Sans ralentir le Mouvt principal)

*a 2*

Gdes Fl. *p marc.*

Pte Fl. *ppp (lointain)*

Cor A *p dim.*

Cl. *cresc. espress.*

Cl. B. *cresc. espress.*

Rons *cresc. espress.*

Cors *4<sup>o</sup>*

Cymb. *baguettes de Timb. pppp*

Gr. C. *baguettes de Timb. pppp*

Xyl. *ppp*

1<sup>re</sup> Harp. *pp*

**En calmant** (Sans ralentir le Mouvt principal)

3<sup>rs</sup> Vons Soli Mettez les Sourdines

Les autres DIV. en 4

1<sup>er</sup> *ppp*

2<sup>e</sup> *ppp*

3<sup>e</sup> & 4<sup>e</sup> *ppp* Chevalet

DIV. *ppp*

1<sup>o</sup> *p marc.*

DIV. en 3 *p*

2<sup>o</sup> sur la touche

3<sup>o</sup> *p*

3 Soli *pp*

Les autres *ppz*

*pp douce.*

1 seule

*pp*

1 seule

*1 p*

*cresc. espress.*

*cresc. espress.*

*cresc. espress.*







Gdes Fl.  
Pte Fl.  
Htb  
Cor A.  
Cl.  
Cl.B.  
Bons  
Cors  
Tromp.  
Tromb.  
Timb.  
Cse cl.  
T.de B.  
Cymb.  
Gr.C.  
Xyl.  
<sup>1</sup>e Harpe  
<sup>2</sup>e Harpe

Ôtez les Sourdines

Posez ordre UNIS.

Tous DIV. à 2

UNIS.

pizz. 1<sup>o</sup>

pizz. 2<sup>o</sup>

pizz. 3<sup>o</sup>

Tous UNIS.

2 Soli 1<sup>o</sup> pizz. sempre

14 Serrez un peu

RÉ#\_DO#\_SOL#\_FA#

LA#\_DO#\_RÉ#\_FA#



## Cédez légèrement

6<sup>des</sup> Fl.

pte Fl.

H<sup>tb</sup>

Cor A.

Cl.

Cl. B.

Rons

Cors

Tromp.

Tromb.

Timb.

Cse cl.

T. de B.

2<sup>e</sup> Harpe

## Cédez légèrement



## Comme précédemment

Gdes Fl. *p marc.*  
 pte Fl. *ppp (lointain)*  
 Htb  
 Cor A. *p dim.*  
 Cl. *pp*  
 Cl. B.  
 Bons *p marc.*  
 Cors 1<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> *pp*  
 Tromp. *pp*  
 Cymb. *ppp*  
 Gr. C. *ppp*  
 Viol. *ppp*  
 1<sup>re</sup> Harpe LA # *pp*

*cresc. espress.*

## Comme précédemment

Mettez la Sourdine

*ppp*  
*ppp*  
 DIV. *ppp* Chevalet  
 DIV. *ppp*  
 arco 1<sup>o</sup> *p marc.*  
 DIV. 2<sup>o</sup> Sur la touche  
 arco 3<sup>o</sup>  
 arco 4<sup>o</sup>  
 UNIS.  
 pizz. *pp*  
 2 Soli arco

*cresc. espress.*



Music score for a full orchestra, page 95. The score is written for the following instruments:

- Gdes Fl.
- Hrb
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cymb.
- Gr. C.
- Celesta

The score is divided into two systems. The first system contains staves for Gdes Fl., Hrb, Cor A., Cl., Cl. B., Bons, Cymb., Gr. C., and Celesta. The second system contains staves for the strings (Violins I, Violins II, Violas, Cellos, Double Basses) and a Piano.

Key musical markings and dynamics include:

- piu f* (more forte)
- 1<sup>o</sup>* (first ending)
- mf* (mezzo-forte)
- ppp* (pianississimo)
- pp* (pianissimo)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature is D major (two sharps).



G des Fl.  
 H<sup>tb</sup>  
 Cor A.  
 Cl.  
 Cl. B.  
 Tromp.  
 Sourdine *pp*  
 Cymb.  
 Gr. C.  
 Xyl.  
 1<sup>re</sup> Harpe  
 2<sup>e</sup> Harpe

DO# — FA# — LA# — MI#  
 SOL# — SI# — DO# — LA#

Ôtez la Sourdine

Pos<sup>on</sup> ord<sup>re</sup>







**14<sup>bis</sup> Animez par degrés ♩. = 96**

Gdes Fl. *p cresc.*  
 pte Fl. *p cresc.*  
 Htb *p cresc.*  
 Cor A. *p cresc. espress.*  
 Cl. *p cresc. espress.*  
 Cl. B.  
 Bons *p*  
 Cors *p*  
 Tromp. *p*  
 Tromb. *pp* *Ôtez les Sourdines*  
 Timb. *pp*  
 Cse cl. *ppp*  
 Gr. C. *pp* *baguettes de Timb.*  
 1re Harpe *p* *cresc.*  
 2e Harpe *Mit*

**14<sup>bis</sup> Animez par degrés ♩. = 96**

*p espress. cresc.*  
 DIV. *pp cresc.*  
 arco *pp cresc.*  
 DIV. en 2 *pp cresc.*  
 arco *pp cresc.*  
 arco *pp*  
 arco *pp*  
 DIV. arco *pp*



1<sup>re</sup> Fl.

2<sup>e</sup> Fl.

Hob.

Cor. A.

Cl.

Cl. B.

Bass.

Cors.

Tromp.

Timb.

C<sup>se</sup> cl.

Gr. C.

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

3<sup>e</sup> Harpe

4<sup>e</sup> Harpe

5<sup>e</sup> Harpe

6<sup>e</sup> Harpe

7<sup>e</sup> Harpe

8<sup>e</sup> Harpe

9<sup>e</sup> Harpe

10<sup>e</sup> Harpe

11<sup>e</sup> Harpe

12<sup>e</sup> Harpe

13<sup>e</sup> Harpe

14<sup>e</sup> Harpe

15<sup>e</sup> Harpe

16<sup>e</sup> Harpe

17<sup>e</sup> Harpe

18<sup>e</sup> Harpe

19<sup>e</sup> Harpe

20<sup>e</sup> Harpe

21<sup>e</sup> Harpe

22<sup>e</sup> Harpe

23<sup>e</sup> Harpe

24<sup>e</sup> Harpe

25<sup>e</sup> Harpe

26<sup>e</sup> Harpe

27<sup>e</sup> Harpe

28<sup>e</sup> Harpe

29<sup>e</sup> Harpe

30<sup>e</sup> Harpe

31<sup>e</sup> Harpe

32<sup>e</sup> Harpe

33<sup>e</sup> Harpe

34<sup>e</sup> Harpe

35<sup>e</sup> Harpe

36<sup>e</sup> Harpe

37<sup>e</sup> Harpe

38<sup>e</sup> Harpe

39<sup>e</sup> Harpe

40<sup>e</sup> Harpe

41<sup>e</sup> Harpe

42<sup>e</sup> Harpe

43<sup>e</sup> Harpe

44<sup>e</sup> Harpe

45<sup>e</sup> Harpe

46<sup>e</sup> Harpe

47<sup>e</sup> Harpe

48<sup>e</sup> Harpe

49<sup>e</sup> Harpe

50<sup>e</sup> Harpe

51<sup>e</sup> Harpe

52<sup>e</sup> Harpe

53<sup>e</sup> Harpe

54<sup>e</sup> Harpe

55<sup>e</sup> Harpe

56<sup>e</sup> Harpe

57<sup>e</sup> Harpe

58<sup>e</sup> Harpe

59<sup>e</sup> Harpe

60<sup>e</sup> Harpe

61<sup>e</sup> Harpe

62<sup>e</sup> Harpe

63<sup>e</sup> Harpe

64<sup>e</sup> Harpe

65<sup>e</sup> Harpe

66<sup>e</sup> Harpe

67<sup>e</sup> Harpe

68<sup>e</sup> Harpe

69<sup>e</sup> Harpe

70<sup>e</sup> Harpe

71<sup>e</sup> Harpe

72<sup>e</sup> Harpe

73<sup>e</sup> Harpe

74<sup>e</sup> Harpe

75<sup>e</sup> Harpe

76<sup>e</sup> Harpe

77<sup>e</sup> Harpe

78<sup>e</sup> Harpe

79<sup>e</sup> Harpe

80<sup>e</sup> Harpe

81<sup>e</sup> Harpe

82<sup>e</sup> Harpe

83<sup>e</sup> Harpe

84<sup>e</sup> Harpe

85<sup>e</sup> Harpe

86<sup>e</sup> Harpe

87<sup>e</sup> Harpe

88<sup>e</sup> Harpe

89<sup>e</sup> Harpe

90<sup>e</sup> Harpe

91<sup>e</sup> Harpe

92<sup>e</sup> Harpe

93<sup>e</sup> Harpe

94<sup>e</sup> Harpe

95<sup>e</sup> Harpe

96<sup>e</sup> Harpe

97<sup>e</sup> Harpe

98<sup>e</sup> Harpe

99<sup>e</sup> Harpe

100<sup>e</sup> Harpe

101<sup>e</sup> Harpe

102<sup>e</sup> Harpe

103<sup>e</sup> Harpe

104<sup>e</sup> Harpe

105<sup>e</sup> Harpe

106<sup>e</sup> Harpe

107<sup>e</sup> Harpe

108<sup>e</sup> Harpe

109<sup>e</sup> Harpe

110<sup>e</sup> Harpe

111<sup>e</sup> Harpe

112<sup>e</sup> Harpe

113<sup>e</sup> Harpe

114<sup>e</sup> Harpe

115<sup>e</sup> Harpe

116<sup>e</sup> Harpe

117<sup>e</sup> Harpe

118<sup>e</sup> Harpe

119<sup>e</sup> Harpe

120<sup>e</sup> Harpe

121<sup>e</sup> Harpe

122<sup>e</sup> Harpe

123<sup>e</sup> Harpe

124<sup>e</sup> Harpe

125<sup>e</sup> Harpe

126<sup>e</sup> Harpe

127<sup>e</sup> Harpe

128<sup>e</sup> Harpe

129<sup>e</sup> Harpe

130<sup>e</sup> Harpe

131<sup>e</sup> Harpe

132<sup>e</sup> Harpe

133<sup>e</sup> Harpe

134<sup>e</sup> Harpe

135<sup>e</sup> Harpe

136<sup>e</sup> Harpe

137<sup>e</sup> Harpe

138<sup>e</sup> Harpe

139<sup>e</sup> Harpe

140<sup>e</sup> Harpe

141<sup>e</sup> Harpe

142<sup>e</sup> Harpe

143<sup>e</sup> Harpe

144<sup>e</sup> Harpe

145<sup>e</sup> Harpe

146<sup>e</sup> Harpe

147<sup>e</sup> Harpe

148<sup>e</sup> Harpe

149<sup>e</sup> Harpe

150<sup>e</sup> Harpe

151<sup>e</sup> Harpe

152<sup>e</sup> Harpe

153<sup>e</sup> Harpe

154<sup>e</sup> Harpe

155<sup>e</sup> Harpe

156<sup>e</sup> Harpe

157<sup>e</sup> Harpe

158<sup>e</sup> Harpe

159<sup>e</sup> Harpe

160<sup>e</sup> Harpe

161<sup>e</sup> Harpe

162<sup>e</sup> Harpe

163<sup>e</sup> Harpe

164<sup>e</sup> Harpe

165<sup>e</sup> Harpe

166<sup>e</sup> Harpe

167<sup>e</sup> Harpe

168<sup>e</sup> Harpe

169<sup>e</sup> Harpe

170<sup>e</sup> Harpe

171<sup>e</sup> Harpe

172<sup>e</sup> Harpe

173<sup>e</sup> Harpe

174<sup>e</sup> Harpe

175<sup>e</sup> Harpe

176<sup>e</sup> Harpe

177<sup>e</sup> Harpe

178<sup>e</sup> Harpe

179<sup>e</sup> Harpe

180<sup>e</sup> Harpe

181<sup>e</sup> Harpe

182<sup>e</sup> Harpe

183<sup>e</sup> Harpe

184<sup>e</sup> Harpe

185<sup>e</sup> Harpe

186<sup>e</sup> Harpe

187<sup>e</sup> Harpe

188<sup>e</sup> Harpe

189<sup>e</sup> Harpe

190<sup>e</sup> Harpe

191<sup>e</sup> Harpe

192<sup>e</sup> Harpe

193<sup>e</sup> Harpe

194<sup>e</sup> Harpe

195<sup>e</sup> Harpe

196<sup>e</sup> Harpe

197<sup>e</sup> Harpe

198<sup>e</sup> Harpe

199<sup>e</sup> Harpe

200<sup>e</sup> Harpe

201<sup>e</sup> Harpe

202<sup>e</sup> Harpe

203<sup>e</sup> Harpe

204<sup>e</sup> Harpe

205<sup>e</sup> Harpe

206<sup>e</sup> Harpe

207<sup>e</sup> Harpe

208<sup>e</sup> Harpe

209<sup>e</sup> Harpe

210<sup>e</sup> Harpe

211<sup>e</sup> Harpe

212<sup>e</sup> Harpe

213<sup>e</sup> Harpe

214<sup>e</sup> Harpe

215<sup>e</sup> Harpe

216<sup>e</sup> Harpe

217<sup>e</sup> Harpe

218<sup>e</sup> Harpe

219<sup>e</sup> Harpe

220<sup>e</sup> Harpe

221<sup>e</sup> Harpe

222<sup>e</sup> Harpe

223<sup>e</sup> Harpe

224<sup>e</sup> Harpe

225<sup>e</sup> Harpe

226<sup>e</sup> Harpe

227<sup>e</sup> Harpe

228<sup>e</sup> Harpe



Orchestral score page 100, featuring various instruments and vocal parts. The score is written in G major (one sharp) and 4/4 time.

**Instruments and Parts:**

- Gdes Fl.
- pte Fl.
- Hth
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cors
- Tromp.
- Timb.
- U<sup>e</sup> cl.
- Gr. C.
- 1<sup>re</sup> Harpe
- 2<sup>e</sup> Harpe
- Vocal parts (Soprano, Alto, Tenor, Bass)

**Key Musical Elements:**

- 1<sup>re</sup> Harpe:** Features a melodic line with a trill marked "à 2" and a final note marked "Lab".
- 2<sup>e</sup> Harpe:** Features a melodic line with a trill marked "SOL #".
- Vocal parts:** The Soprano part includes the instruction "DIV. sempre" (Divide, always).

The score is divided into measures, with various musical notations including notes, rests, and dynamic markings.



10

à 2

Gdes Fl.

pte Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Xyl.

Célésta

1re Harpe

2e Harpe

SOL#

pizz.

pizz.



102

Gdes Fl.

Pte Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Timb.

Gse cl.

Trg.

Xyl.

Célésta

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

f

mf

cresc.

p

scherzando

(RÉ♭)

(UT♯ - RÉ♭)

f espress.

à 2

cresc.

arco

arcp



[illegible]



## Serrez

*Serrez.*

Gdes Fl.

Pte Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Cymb.

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

*cresc.*

*cresc.*

*a 2*

*molto marc.*

*molto marc.*

*a 2*

*molto marc.*

*molto marc.*

*a 2*

*molto marc.*

*molto marc.*

*piu f*

*piu f*

*piu f*

(baguettes)

*p*

LA — SI

## Serrez

[illegible]



## 15 Au mouvt (♩ = 96)

es Fl.

te Fl.

Hrb.

or A.

Cl.

Cl. B.

Bons

Cors

Timb.

Cymb.

Gr. C.

Célésta

re Harpe

2e Harpe

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*p*

*mf cresc.*

*pp*

*pp*

*mf marc. cresc.*

*mf*

*SOL* *mf*

## 15 Au mouvt (♩ = 96)

DIV. *a 3.*

UNIS.

DIV. arco

DIV. arco

UNIS. arco

DIV. arco

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*p sempre*



1<sup>re</sup> Fl.  
2<sup>te</sup> Fl.  
Hob.  
Cor. A.  
Cl.  
Cl. B.  
Bass.  
Cors.  
Timb.  
Gr. C.  
Célésta  
1<sup>re</sup> Harpe  
2<sup>e</sup> Harpe

The score is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system shows the woodwinds and strings. The second system adds the brass and percussion. The third system features the harps and celesta. The fourth system shows the strings and woodwinds. The fifth system shows the brass and woodwinds. The sixth system shows the strings and woodwinds. The seventh system shows the brass and woodwinds. The eighth system shows the strings and woodwinds. The ninth system shows the brass and woodwinds. The tenth system shows the strings and woodwinds. The eleventh system shows the brass and woodwinds. The twelfth system shows the strings and woodwinds. The thirteenth system shows the brass and woodwinds. The fourteenth system shows the strings and woodwinds. The fifteenth system shows the brass and woodwinds. The sixteenth system shows the strings and woodwinds. The seventeenth system shows the brass and woodwinds. The eighteenth system shows the strings and woodwinds. The nineteenth system shows the brass and woodwinds. The twentieth system shows the strings and woodwinds. The twenty-first system shows the brass and woodwinds. The twenty-second system shows the strings and woodwinds. The twenty-third system shows the brass and woodwinds. The twenty-fourth system shows the strings and woodwinds. The twenty-fifth system shows the brass and woodwinds. The twenty-sixth system shows the strings and woodwinds. The twenty-seventh system shows the brass and woodwinds. The twenty-eighth system shows the strings and woodwinds. The twenty-ninth system shows the brass and woodwinds. The thirtieth system shows the strings and woodwinds. The thirty-first system shows the brass and woodwinds. The thirty-second system shows the strings and woodwinds. The thirty-third system shows the brass and woodwinds. The thirty-fourth system shows the strings and woodwinds. The thirty-fifth system shows the brass and woodwinds. The thirty-sixth system shows the strings and woodwinds. The thirty-seventh system shows the brass and woodwinds. The thirty-eighth system shows the strings and woodwinds. The thirty-ninth system shows the brass and woodwinds. The fortieth system shows the strings and woodwinds. The forty-first system shows the brass and woodwinds. The forty-second system shows the strings and woodwinds. The forty-third system shows the brass and woodwinds. The forty-fourth system shows the strings and woodwinds. The forty-fifth system shows the brass and woodwinds. The forty-sixth system shows the strings and woodwinds. The forty-seventh system shows the brass and woodwinds. The forty-eighth system shows the strings and woodwinds. The forty-ninth system shows the brass and woodwinds. The fiftieth system shows the strings and woodwinds. The fifty-first system shows the brass and woodwinds. The fifty-second system shows the strings and woodwinds. The fifty-third system shows the brass and woodwinds. The fifty-fourth system shows the strings and woodwinds. The fifty-fifth system shows the brass and woodwinds. The fifty-sixth system shows the strings and woodwinds. The fifty-seventh system shows the brass and woodwinds. The fifty-eighth system shows the strings and woodwinds. The fifty-ninth system shows the brass and woodwinds. The sixtieth system shows the strings and woodwinds. The sixty-first system shows the brass and woodwinds. The sixty-second system shows the strings and woodwinds. The sixty-third system shows the brass and woodwinds. The sixty-fourth system shows the strings and woodwinds. The sixty-fifth system shows the brass and woodwinds. The sixty-sixth system shows the strings and woodwinds. The sixty-seventh system shows the brass and woodwinds. The sixty-eighth system shows the strings and woodwinds. The sixty-ninth system shows the brass and woodwinds. The seventieth system shows the strings and woodwinds. The seventy-first system shows the brass and woodwinds. The seventy-second system shows the strings and woodwinds. The seventy-third system shows the brass and woodwinds. The seventy-fourth system shows the strings and woodwinds. The seventy-fifth system shows the brass and woodwinds. The seventy-sixth system shows the strings and woodwinds. The seventy-seventh system shows the brass and woodwinds. The seventy-eighth system shows the strings and woodwinds. The seventy-ninth system shows the brass and woodwinds. The eightieth system shows the strings and woodwinds. The eighty-first system shows the brass and woodwinds. The eighty-second system shows the strings and woodwinds. The eighty-third system shows the brass and woodwinds. The eighty-fourth system shows the strings and woodwinds. The eighty-fifth system shows the brass and woodwinds. The eighty-sixth system shows the strings and woodwinds. The eighty-seventh system shows the brass and woodwinds. The eighty-eighth system shows the strings and woodwinds. The eighty-ninth system shows the brass and woodwinds. The ninetieth system shows the strings and woodwinds. The ninety-first system shows the brass and woodwinds. The ninety-second system shows the strings and woodwinds. The ninety-third system shows the brass and woodwinds. The ninety-fourth system shows the strings and woodwinds. The ninety-fifth system shows the brass and woodwinds. The ninety-sixth system shows the strings and woodwinds. The ninety-seventh system shows the brass and woodwinds. The ninety-eighth system shows the strings and woodwinds. The ninety-ninth system shows the brass and woodwinds. The hundredth system shows the strings and woodwinds.



6<sup>des</sup> Fl. *mf cresc.*

1<sup>re</sup> Fl. *mf cresc.*

Hob. *mf cresc.*

Cor A. *mf cresc.*

Cl. *mf cresc.*

Cl. B. *p*

Bons *mf cresc.*

Cors *mf cresc.*

Timb. *pp*

Gr. C. *pp*

Celesta *mf cresc.*

1<sup>re</sup> Harpe *mf* *cresc.* (LA #)

2<sup>e</sup> Harpe *mf* (LA #) *cresc.* *dim.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*p sempre*



## De plus en plus animé (♩ = 108)

Gdes Fl.  
 pte Fl.  
 Hth  
 Cor A.  
 Cl.  
 Cl. B.  
 Bons  
 Cors  
 Tromp.  
 Timb.  
 Trg.  
 T. de B.  
 Gr. C.  
 Célesta  
 1<sup>re</sup> Harpe  
 2<sup>e</sup> Harpe

SI# — DO#  
 (MIb) (FAb) (DOb) (LAB)

De plus en plus animé (♩ = 108)

UNIS.  
 UNIS.  
 UNIS.  
 UNIS.  
 UNIS.

*f cresc.*  
*cresc.*  
*pizz.*  
*DIV.*  
*DIV.*  
*pizz.*  
*f*  
*UNIS. pizz.*



Gdes Fl.  
 pte Fl.  
 H<sup>b</sup>  
 Cor A.  
 Cl.  
 Cl. B.  
 Bons  
 Cors  
 Tromp.  
 Cse cl.  
 Trg.  
 T. de B.  
 Cymb.  
 1<sup>re</sup> Harpe  
 2<sup>e</sup> Harpe  
 UNIS.  
 DIV.



This page of a musical score is for a symphony, likely from the 19th century, given the instrumentation and notation. The key signature is G major (one sharp) and the time signature is 4/4. The score is arranged in a standard orchestral format with staves for various instruments and voices.

**Instrumentation and Staves:**

- Gdes Fl.** (G major Flute): Top staff, playing a melodic line with many accidentals.
- pte Fl.** (Piccolo Flute): Second staff, playing a similar melodic line.
- Htb** (Horn): Third staff, playing a sustained note with some movement.
- Cor A.** (Cor Anglais): Fourth staff, playing a melodic line.
- Cl.** (Clarinet): Fifth staff, playing a melodic line.
- Cl. B.** (Bass Clarinet): Sixth staff, playing a melodic line.
- Bons** (Bassoon): Seventh staff, playing a melodic line.
- Cors** (Corn): Eighth staff, playing a melodic line.
- Tromp.** (Trumpet): Ninth staff, playing a melodic line.
- Cse cl.** (Cello): Tenth staff, playing a melodic line.
- Cymb.** (Cymbal): Eleventh staff, playing a melodic line.
- 1<sup>re</sup> Harpe** (First Harp): Twelfth staff, playing a melodic line.
- 2<sup>e</sup> Harpe** (Second Harp): Thirteenth staff, playing a melodic line.
- Voice/Chorus:** Four staves at the bottom, with lyrics "UNIS." and "DIV." (Divisi) visible.

**Dynamic Markings and Performance Instructions:**

- ff** (fortissimo): Used frequently throughout the score, indicating a loud dynamic.
- f** (forte): Used in some sections.
- cresc.** (crescendo): Used to indicate a gradual increase in volume.
- poco cresc.** (poco crescendo): Used in the Cymbal part.
- UNIS.** (Unison): Used in the voice/chorus parts.
- DIV.** (Divisi): Used in the voice/chorus parts.

The score is written in a clear, professional style, with a focus on melodic development and dynamic contrast. The use of many accidentals in the woodwind parts suggests a complex harmonic structure.



Gdes Fl. *f*

Pte Fl. *f*

H<sup>tb</sup> *f*

Cor A. *f*

Cl. *f*

Cl. B. *f*

Bons *f*

Cors *ff* *molto espress.*

Trg. *mf*

T. de B. *mf*

Xyl. *f*

DIV. *f*

UNIS. arco *f* *espress.*

UNIS. arco *f* *espress.*

arco *f*



Gdes Fl.  
 pte Fl.  
 H<sup>th</sup>  
 Cor A.  
 Cl.  
 Cl. B.  
 Bons  
 Cors  
 1<sup>er</sup> & 2<sup>e</sup> Tromb.  
 3<sup>e</sup> Tromb. & Tuba  
 Timb.  
 Trg.  
 Xyl.

The musical score is written for a large orchestra. The instruments listed on the left are: Gdes Fl. (Goblet Flute), pte Fl. (Piccolo Flute), H<sup>th</sup> (Horn), Cor A. (Cor Anglais), Cl. (Clarinet), Cl. B. (Bass Clarinet), Bons (Bassoon), Cors (Corn), 1<sup>er</sup> & 2<sup>e</sup> Tromb. (First and Second Trombones), 3<sup>e</sup> Tromb. & Tuba (Third Trombone and Tuba), Timb. (Timpani), Trg. (Triangle), and Xyl. (Xylophone). The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The first system shows the initial entry of the woodwinds and strings, with the Cors playing a 2<sup>o</sup> ouvert and 4<sup>o</sup> ouvert. The second system features a powerful tutti section with many instruments playing fortissimo (ff) and some playing sostenuto. The third system continues the tutti, with the Cors playing a 2<sup>o</sup> ouvert and 4<sup>o</sup> ouvert. The fourth system shows the woodwinds and strings playing a melodic line, with the Cors playing a 2<sup>o</sup> ouvert and 4<sup>o</sup> ouvert. The fifth system features a powerful tutti section with many instruments playing fortissimo (ff) and some playing sostenuto. The sixth system continues the tutti, with the Cors playing a 2<sup>o</sup> ouvert and 4<sup>o</sup> ouvert. The seventh system shows the woodwinds and strings playing a melodic line, with the Cors playing a 2<sup>o</sup> ouvert and 4<sup>o</sup> ouvert. The eighth system features a powerful tutti section with many instruments playing fortissimo (ff) and some playing sostenuto. The ninth system continues the tutti, with the Cors playing a 2<sup>o</sup> ouvert and 4<sup>o</sup> ouvert. The tenth system shows the woodwinds and strings playing a melodic line, with the Cors playing a 2<sup>o</sup> ouvert and 4<sup>o</sup> ouvert.



16 Un peu plus vif

Gdes Fl.

1re Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

1er & 2e Tromb.

Tromb. et Tuba

Timb.

Trg.

T. de B.

1re Harpe

2e Harpe

[illegible]



114

Gdes Fl.

Pte Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons.

Cors

Tromp.

Cse cl.

Cymb.

1re Harpe

2e Harpe

UNIS. DIV. UNIS.

cresc.

ff

p

poco cresc.

pizz.

f

(1)



This musical score page, numbered 115, features a large orchestral ensemble and harps. The instruments are arranged in the following order from top to bottom:

- Gdes Fl.
- Fl.
- Htb
- Cor A.
- Cl.
- Cl. B.
- Bons
- Cors
- Tromp.
- Cse cl.
- Trg.
- T. de B.
- Cymb
- 1re Harpe
- 2e Harpe
- Div.
- UNIS.

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is divided into three measures. The first measure shows the instruments playing a series of eighth and sixteenth notes, with dynamics ranging from *f* to *cresc.*. The second measure continues the melodic lines, with some instruments marked *cresc.* and others *ff*. The third measure features a more complex texture, with some instruments marked *ff* and others *cresc.*. The harps (1re and 2e Harpe) play a prominent role, with the 1st Harp marked *f* and the 2nd Harp marked *ff*. The Div. and UNIS. parts are also marked *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.



**Serrez à 2**

Gdes Fl.

Pte Fl.

Htb

Cor A.

Cl.

Cl.B.

Bons

Cors

Tromp.

Cse cl.

Trg.

f. de B.

Cymb.

1re Harpe

2e Harpe

**Serrez**

*f*

*f* *marc.*

*f* *marc.*

*mf* *cresc.*

*f* *arco*

*f* *UNIS. sempre pizz.*

*f* *sempre pizz.*



17

à 2

Gdes Fl.

pte Fl.

Htb

Cor A.

Cl.

Cl.B.

Bons

Cors

Tromp.

Timb.

Cse cl.

Trg.

T. de B.

Xyl.

*cresc.*

*f cresc.*

*piu f*

*mf cresc.*

*p cresc.*

17

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*sem*

*sem*

*sem*

*cresc.*



Gdes Fl. *sempre*  
 Pte Fl. *sempre*  
 Htb *sempre*  
 Cor A. *sempre* (2/4)  
 Cl. *sempre*  
 Cl.B. *sempre*  
 Bons *sempre* (2/4)  
 Tromp. 3<sup>o</sup>  
 Timb. *molto*  
 C<sup>se</sup> cl. *molto*  
 Xyl.

8<sup>o</sup>  
 8<sup>o</sup>  
*pre*  
*pre*  
*sempre DIV.*  
*pre*  
*pre*  
 arco  
*f cresc.*

(2/4)



**18** Cédez un peu

a 2

Au mouvt

18 Cédez un peu

Gdes Fl.

Pte Fl.

H<sup>1</sup>b

Cor A.

Cl.

Cl.B.

bons

Cors

Tromp.

Tromb.

Tuba

Timb.

Cse cl.

Trg.

T. de B.

Cymb.

Gr. C.

Xyl.

Célesta

1<sup>re</sup> & 2<sup>e</sup> Harpes

18 Cédez un peu

Au mouvt



[illegible]



Au mouvt

121

En retardant graduellement

a 2

Score for the first system of instruments, including:

- Gdes Fl.
- Pte Fl.
- Htb
- Cor A.
- Cl.
- Cl.B.
- Bons
- Cors
- Tromp.
- Tromb.
- Tuba.
- Timb.
- Cse cl.
- Trg.
- T.de B.
- Cymb.
- Gr. C.
- Xyl.
- Célesta
- 1re & 2e Harpes

The score is divided into two main sections: "Au mouvt" and "En retardant graduellement". The "En retardant graduellement" section includes a tempo change to "a 2". Dynamics include *ff* and *espress. molto*. Time signatures include 2/4 and 3/4.

Au mouvt

En retardant graduellement

a 2

Score for the second system of instruments, including:

- Gdes Fl.
- Pte Fl.
- Htb
- Cor A.
- Cl.
- Cl.B.
- Bons
- Cors
- Tromp.
- Tromb.
- Tuba.
- Timb.
- Cse cl.
- Trg.
- T.de B.
- Cymb.
- Gr. C.
- Xyl.
- Célesta
- 1re & 2e Harpes

The score is divided into two main sections: "Au mouvt" and "En retardant graduellement". The "En retardant graduellement" section includes a tempo change to "a 2". Dynamics include *ff* and *espress. molto*. Time signatures include 2/4 and 3/4.



Gdes Fl.  
 Pte Fl.  
 Hrb  
 Cor A.  
 Cl.  
 Cl.B.  
 Bons  
 Cors  
 Tromp.  
 Tromb.  
 Tuba  
 Timb.  
 1re & 2e Harpes







**19** Plus lent (♩ = 72)

Gdes Fl. *p*  
 Cor A. *p espress.* *cresc.*  
 Cl. *p espress.* *cresc.*  
 Cl.B. *p espress.* *cresc.*  
 Bons *p espress.* *cresc.*  
 Cors *p* *cresc.*  
 Timb. *tr*

**19** Plus lent (♩ = 72)

*tr*  
*p* *cresc.*  
*p espress.* *cresc.* *UNIS.*  
*p espress.* *cresc.*  
*DIV.* *p espress.* *cresc.*  
*p*



## Très retenu

Cor A.

Cl.

Cl.B.

Bons

Cors

*poco f* *dim.*

*poco f* *dim.*

*poco f* *dim.*

*poco f* *dim.*

*poco f* *dim.*

4<sup>o</sup>

## Très retenu

*tr<sup>#</sup>*

*tr<sup>#</sup>*

*tr<sup>#</sup>*

*tr<sup>#</sup>*

*tr<sup>#</sup>*

*poco f* *dim.*

*poco f* *dim.*

*poco f* *dim.*

DIV.

DIV. 1<sup>o</sup> pizz.

*p*



**Lent** (♩: 72)

G<sup>des</sup> Fl. *pp marc.*

Cor A. *pp marc.*

Cl. *pp*

Cl. B. *pp*

Horn. *pp*

Cors *pp* *p marc.*

Cymb. *pp* baguettes de Timbales *ppp*

1<sup>re</sup> Harpe *p*

2<sup>e</sup> Harpe

**Lent** (♩: 72)  
DIV. sur la Touche

*pp* *dim.* sur la Touche

DIV. à 3 *pp* sur la Touche

DIV. à 3 *pp* sur la Touche

DIV. 1 seul par pupitre *pp*

*pp* sur la Touche

DIV. 1 seul par pupitre *pp*

*pp* sur la Touche



Gdes Fl. *dim* *pp*  
 H<sup>tb</sup> *dim* *pp*  
 Cor A. *p* *pp*  
 Cors *dim* *p poco marc.*  
 Timb. *pp<sub>tr</sub>*  
 Cymb. *ppp*  
 Gr. C. (bagues de Timbales)  
 Célesta *pp*  
 1<sup>re</sup> Harpe *pp*  
 2<sup>e</sup> Harpe *pp*  
*ppp perdendosi*  
*sur le Chevalet* *ppp*  
*sur le Chevalet* *ppp*  
*ppp*

The musical score is written for a full orchestra. The top section includes woodwinds (Gdes Fl., H<sup>tb</sup>, Cor A., Cors) and percussion (Timb., Cymb., Gr. C.). The middle section features the Célesta and two harps (1<sup>re</sup> Harpe, 2<sup>e</sup> Harpe). The bottom section contains multiple staves for strings and other instruments, with dense chordal textures. The score is marked with various dynamics, including *dim* (diminuendo), *pp* (pianissimo), *p* (piano), *ppp* (pianississimo), and *pppp* (pianissimissimo). Performance instructions such as *sur le Chevalet* (on the horse) and *perdendosi* (fading away) are included. The time signature is 3/4.



**19 bis** Très lent, expressif et soutenu (♩ = 50)

1<sup>re</sup> Fl.  
pp *espress.*

2<sup>de</sup> Fl.  
3<sup>de</sup> Fl.  
pp

Cl.B.  
pp

Rons.  
pp *espress.*

pp

3<sup>e</sup> & 4<sup>e</sup> Cors  
4<sup>de</sup>

Timb.  
*trm*

**19 bis** Très lent, expressif et soutenu (♩ = 50)

1<sup>er</sup> Pup.  
avec  
Sourdines  
pp

1<sup>rs</sup> Vons  
ppp

les autres  
DIV.  
sur la touche  
ppp

1<sup>er</sup> Pup.  
Sourd.  
pp

2<sup>ds</sup> Vons  
ppp

les autres  
DIV.  
sur la touche  
ppp

1<sup>er</sup> Pup.  
Sourd.  
pp

Altos  
ppp

les autres  
DIV.  
sur la touche  
ppp

1<sup>er</sup> Pup.  
Sourd.  
pp

Vlles  
1 seul par pupitre

les autres  
ppp

C.B.  
1 seul par pupitre  
ppp







**En animant un peu (♩ = 72)**

**Cédez**

Gdes Fl. *p cresc.* *rinf.*

Htb *p cresc.* *rinf.*

Cor A. *p*

Cl. *p cresc.* *rinf.*

Cl. B. *p*

Bons *p*

Cors *p*

Tromp. *Sourd. p cresc.* *3<sup>o</sup>*

Tromb. *Sourd. p cresc.* *3<sup>o</sup>*

Timb.

Cymb. *en effleurant à peine les deux plateaux pp*

1<sup>re</sup> & 2<sup>e</sup> Harpes *p* *3<sup>o</sup>* *dim.* *cresc.*

**En animant un peu (♩ = 72)**

**Cédez**

Tous 1<sup>rs</sup> Vons DIV. *Pos. ord. p cresc.* *rinf.* *dim. e espress. cresc.*

Tous 2<sup>ds</sup> Vons DIV. *Pos. ord. p cresc.* *rinf.* *dim.* *cresc.*

Tous Altos DIV. *Pos. ord. p cresc.* *rinf.* *dim.* *cresc.*

Tous Villes DIV. *Pos. ord. p cresc.* *rinf.* *dim.* *cresc.*

Toutes C.B. DIV. *p cresc.* *rinf.* *pizz.*



	Animez	Cédez	Au mouvt	
Gdes Fl.	<i>fp</i>	<i>fp</i>	<i>p cresc.</i>	<i>rinf.</i>
Pte Fl.	<i>fp</i>	<i>fp</i>	<i>p cresc.</i>	<i>rinf.</i>
Hth	<i>fp</i>	<i>fp</i>	<i>p cresc.</i>	<i>rinf.</i>
Cor A.	<i>fp</i>	<i>fp</i>	<i>p cresc.</i>	<i>rinf.</i>
Cl.	<i>fp</i>	<i>fp</i>	<i>p cresc.</i>	<i>rinf.</i>
Cl. B.	<i>p</i>	<i>p</i>	<i>p cresc.</i>	<i>rinf.</i>
Bons	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>
Cors	<i>fp</i>	<i>fp</i>	<i>p</i>	<i>p</i>
Tromp.	<i>pp</i>	<i>pp</i>	<i>p espress.</i>	<i>pp</i>
Tromb.	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
Tuba	<i>ppp</i>	<i>ppp</i>	<i>pp</i>	<i>pp</i>
Timb.	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
C <sup>se</sup> cl.	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
Cymb.	<i>ppp</i>	<i>ppp</i>	<i>ppp</i>	<i>ppp</i>

1<sup>re</sup> & 2<sup>e</sup>  
Harpes

*poco*

**Animez** **Cédez** **Au mouvt**

*fp dim.*

*fp* Chevalet

*fp* Chevalet

*allegro*

*p dim.*

*p cresc.* *rinf*

*p cresc.* *rinf*

*p cresc.* *rinf*

*p cresc.* *rinf*

*p Pos. ord.* *rinf*

*p Pos. ord.* *cresc.* *rinf*

*p Pos. ord.* *cresc.* *rinf*

*p cresc.* *rinf*

*p cresc.* *rinf*



**Cédez** **Animez** **Cédez** **1<sup>o</sup> Solo**

Gdes Fl. *fp* *pp dim.*

Pte Fl. *fp* *pp dim.*

Hth *p* *fp*

Cor A. *p* *fp*

Cl. *p* *fp* *pp dim.*

Cl. B. *poco fp dim.*

Bons *p* *poco fp dim.*

Cors *p* *poco fp dim.* *1<sup>o</sup> espress.*

Tromp. *p* *pp*

Tromb. *pp*

Tuba *ppp*

Cse cl. *ppp*

1<sup>re</sup> & 2<sup>e</sup> Harpes *poco f*

**Cédez** **Animez** **Cédez**

*dim. espress. cresc.* *fp dim.* *dim.*

*dim. cresc.* *p* *dim.*

*dim. espress. cresc.* *fp dim.* *dim.*

*fp au Chevalet dim.* *fp au Chevalet dim.* *dim.*

*fp dim.*

*pizz.* *arco* *p dim.* *n dim.*



20 **Lent** (♩ = 72)

G<sup>de</sup> Fl. *ppp*

P<sup>te</sup> Fl. *ppp* Reprenez la G<sup>de</sup> Flûte

Cl. *ppp*

Bons *pp*

Cors *pp*

Tromp. *Soli pp*

Tromb. *Soli pp*

Gr. C. *Baguettes de Timb. pp*

1<sup>re</sup> & 2<sup>e</sup> Harpes *pp*

20 **Lent** (♩ = 72)

*ppp* au Chevalet

*ppp* au Chevalet

*ppp* au Chevalet

*ppp* au Chevalet

1<sup>re</sup> moitié

2<sup>e</sup> moitié

*ppp* sempre

1<sup>re</sup> moitié

*ppp* sempre



1<sup>o</sup> Solo Cédez

H<sup>tb</sup> *p espress. cresc.* *rinf. dim.*

Cor A. *rinf. dim.*

Rons *pp cresc.* *rinf. dim.*

Tromp.

Tromb.

Gr. C.

Cédez

DIV. à 3 sur le Chevalet *pp cresc.*

DIV. à 2 *poco rinf. dim.*



Gdes Fl. *pp*

H<sup>tb</sup> *p espress.*

Cor A. *pp*

Cl. *pp*

Cl. B. *pp*

Bons *pp*

Cors *pp*

Tromp. *pp*

Tromb. *pp*

Tuba *pp*

Timb. *pp*

1<sup>re</sup> Harpe *p*

2<sup>e</sup> Harpe *p*

21 Au mouvt

Von Solo *p espress.*

1<sup>rs</sup> Vons DIV. *pp* Pos. ord.

DIV. *pp* Pos. ord.

Tous DIV. *pp* Pos. ord.

Toutes *pp*



Gdes Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb.

Tuba

Timb.

1<sup>re</sup> Harpe

2<sup>e</sup> Harpe

col altri



Retenu

Au mouvt

Gdes Fl. *pp*  
 Htb *pp*  
 Cor A. *pp*  
 Cl. *pp*  
 Cl. B. *pp*  
 Bons *pp*  
 Cors *Soli* *bouché* *p* *ouvert* *pp* *dim.* *ppp*  
 Tromp. *pp*  
 Tromb. *pp*  
 Tuba *pp*  
 Timb. *pp* *perdendosi*  
 Gr. C. *pp* *perdendosi*  
 Célesta *pp* *ppp*  
 1<sup>re</sup> Harpe *pp*  
 2<sup>e</sup> Harpe *pp*

Retenu

Au mouvt

FIN

DIV. *poco cresc. dim.* *p* *piu p* *dim.* *perdendosi*  
*poco cresc. dim.* *p* *piu p* *dim.* *perdendosi*  
*poco cresc. dim.* *p* *piu p* *dim.* *perdendosi*  
 1<sup>o</sup> sur le Chevalet *1<sup>o</sup> Pos. ord.* *p* *piu p* *dim.* *perdendosi*  
 1<sup>o</sup> sur le Chevalet *1<sup>o</sup> Pos. ord.* *pp* *pp*



# ≡ Bibliothèque de Partitions d'Orchestre ≡

## et de Quatuors à Cordes

FORMAT DE POCHE in-16



### ALBENIZ (I.)

Catalonia . . . . .

### AUBERT (L.)

Dryade . . . . .

Habanera . . . . .

Suite brève . . . . .

### BEETHOVEN

#### Quatuors à cordes :

- 1<sup>er</sup> Op. 18. N° 1 en fa majeur . . . . .
- 2<sup>e</sup> — N° 2 en sol majeur . . . . .
- 3<sup>e</sup> — N° 3 en ré majeur . . . . .
- 4<sup>e</sup> — N° 4 en ut mineur . . . . .
- 5<sup>e</sup> — N° 5 en la majeur . . . . .
- 6<sup>e</sup> — N° 6 en si b majeur . . . . .
- 7<sup>e</sup> Op. 59. N° 1 en fa majeur . . . . .
- 8<sup>e</sup> — N° 2 en mi mineur . . . . .
- 9<sup>e</sup> — N° 3 en ut majeur . . . . .
- 10<sup>e</sup> Op. 74 en mi b . . . . .
- 11<sup>e</sup> Op. 95 en fa mineur . . . . .
- 12<sup>e</sup> Op. 127 en mi b majeur . . . . .
- 13<sup>e</sup> Op. 130 en si b majeur . . . . .
- 14<sup>e</sup> Op. 131 en ut dièse mineur . . . . .
- 15<sup>e</sup> Op. 132 en la mineur . . . . .
- 16<sup>e</sup> Op. 133 en si b . . . . .
- 17<sup>e</sup> Op. 135 en fa (grande fugue) . . . . .

#### Symphonies :

- N° 1 en ut majeur . . . . .
- N° 2 en ré majeur . . . . .
- N° 3 en mi b majeur (Héroïque) . . . . .
- N° 4 en si b majeur . . . . .
- N° 5 en ut mineur . . . . .
- N° 6 en fa majeur (Pastorale) . . . . .
- N° 7 en la majeur . . . . .
- N° 8 en fa majeur . . . . .
- N° 9 en ré mineur (avec chœurs) . . . . .

### CHEVILLARD (C.)

Ballade symphonique . . . . .

### COPPOLA (Piero)

Ronde sous la cloche . . . . .

### DEBUSSY (C.)

- La Damoiselle élue . . . . .
- Danse sacrée et Danse profane . . . . .
- Images : I. Gigue . . . . .
- II. Ibéria . . . . .
- III. Rondes de Printemps . . . . .
- Jeux, poème dansé . . . . .
- La Mer, 3 esquisses symphoniques . . . . .
- Le Martyre de Saint-Sébastien, fragments symphoniques . . . . .
- Pelléas et Mélisande, drame lyrique . . . . .
- Petite Suite . . . . .
- Printemps . . . . .
- 1<sup>er</sup> Quatuor à cordes . . . . .
- 1<sup>re</sup> Rapsodie, avec clarinette principale . . . . .

### DELANNOY

Quatuor en mi majeur . . . . .

### DUKAS (P.)

- L'Apprenti sorcier . . . . .
- Ariane et Barbe-Bleue, conte musical . . . . .
- La Péri, poème dansé . . . . .
- Polyeucte, ouverture . . . . .

### EMMANUEL (M.)

Quatuor à cordes en si b . . . . .

### FAURÉ (G.)

Quatuor . . . . .

### FERROUD (P.-O.)

- Foules . . . . .
- Quatuor en ut . . . . .
- Sérénade . . . . .
- Symphonie en la . . . . .

### GOLESTAN (Stan)

- Concerto Moldave, violon<sup>ce</sup> et orchestre . . . . .
- Quatuor à cordes . . . . .
- Première Rapsodie roumaine . . . . .

### HUGON (G.)

Quatuor . . . . .

### IBERT (J.)

Divertissement . . . . .

### D'INDY (V.)

- Op. 12. Le camp de Wallenstein . . . . .
- Op. 12. Max et Thécia . . . . .
- Op. 12. La Mort de Wallenstein . . . . .
- Op. 42. Istar . . . . .
- Op. 45. 2<sup>me</sup> Quatuor . . . . .
- Op. 47. Médée . . . . .
- Op. 57. 2<sup>me</sup> Symphonie en si b . . . . .
- Op. 61. Jour d'été à la Montagne . . . . .
- Op. 62. Souvenirs . . . . .
- Introduction du 1<sup>er</sup> acte de Fervaa . . . . .
- Prélude du 3<sup>e</sup> acte de Fervaa . . . . .

### LABEY (M.)

Op. 17. Quatuor . . . . .

### LALO (Ed.)

Op. 21. Symphonie Espagnole . . . . .

### LARMANJAT (J.)

Sérénade . . . . .

### LAZAR (F.)

- Concerto Grosso n° 1 . . . . .
- Divertissement . . . . .
- Le Ring . . . . .
- Tziganes . . . . .

### MENU (Pierre)

Sonatine, quatuor . . . . .

### MILHAUD (D.)

- 1<sup>er</sup> Quatuor à cordes . . . . .
- 2<sup>me</sup> Quatuor à cordes . . . . .
- 2<sup>me</sup> Suite symphonique . . . . .

### PASCAL (A.)

Quatuor à cordes . . . . .























